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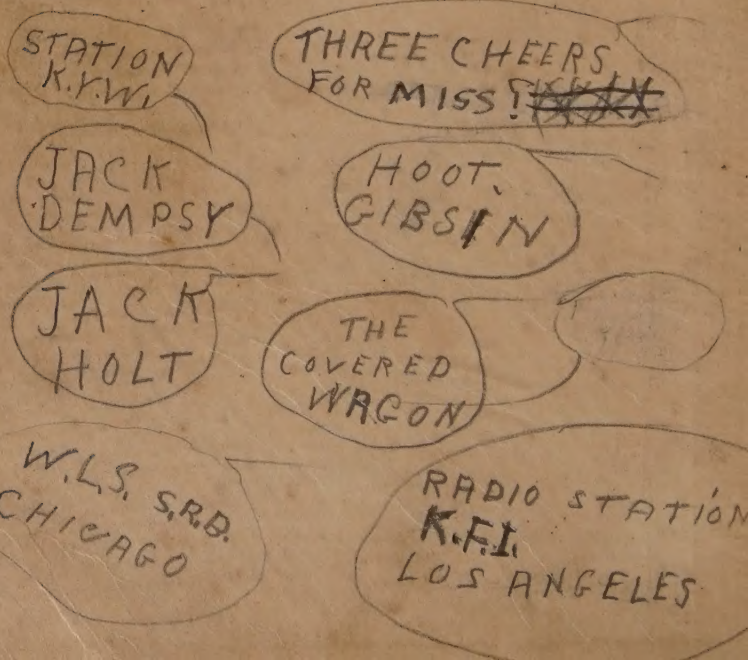

SENTENCE AND THEME

A FOUNDATION FOR HIGH-SCHOOL COMPOSITION

(REVISED EDITION)

BY

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Author of

What Is English? Theme-Building, etc.

SCOTT, FORESMAN AND COMPANY

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PREFACE TO
THE REVISED EDITION OF 1923

For six years *Sentence and Theme* has been subjected to the most varying tests—from a two-year course in a junior high school to a twenty-lesson course for backward college students. During these years I have scrutinized the work of the book in my own school and have studied the criticisms of many kinds of teachers—not neglecting the testimony that came from those who have dealt with ill-prepared pupils. From this mass of opinion and from my own observation I have learned how to devise some changes which will adapt the book better to the many requirements that are made of it.

I am grateful that these requirements come from so many schools (more than three thousand last year), but I am somewhat staggered by the responsibility thus loaded upon me. In my effort to measure up to it and to shape the book more usefully I have spared no time nor pains. The publishers have given me every assistance: never, I am sure, was a text-maker more generously or more conscientiously aided by editorial knowledge of the needs of schools.

The new form of the book is not fundamentally different from the old one: every lesson of the first edition is here and is substantially what it used to be. Yet in details there have been many alterations, which I will briefly describe.

1. The organization has been made more apparent by grouping the most essential lessons in four "Parts." Each Part has a unity of its own, as shown by the titles; each represents one stage in sentence mastery and one phase of oral and written composition.

Of the 55 Sentence Lessons in the first four Parts I have labeled 15 with an "A" or a "B," indicating that they are of less direct importance for a brief course. Hence if any class needs

to concentrate on rudiments, it is shown at every step that there are 40 lessons which are of chief value for establishing minimum essentials. The backward students of any school should not venture far beyond these 40 lessons. Students of more ability may take the A or B lessons, with additional work in the Theme Lessons. The most advanced division of a class may well, if time permits, use all of Part Five (which contains supplementary Sentence Lessons for Parts One-Four) and may cover most of the Theme Lessons. By this division and gradation of the work I have tried to make the book more easily adaptable to varying needs. Pupils who are quick to learn, who do not need much review and repetition of minimum essentials, will find plenty of material on which to exercise their talents. The book has been designed *for differentiation of courses within any class.*

2. The 40 themes of the old edition have been expanded into 45 Theme Lessons. Some simple and concrete explanations of the elementary principles of oral and written composition have been inserted, and more complete directions have been given for developing the compositions. These Theme Lessons alternate with the series of Sentence Lessons and apply them directly to composition.

3. There is much new material that ought to furnish useful exercise: Optional Exercises in common idioms, added theme topics, Sentence-error Drills, extended practice work with letters. All of this material has been desired by many schools, though of course not all of it will be useful in every school. It has been added for the purpose of broadening the scope of the book, of making it flexible, and of providing suitable training for each kind of class.

4. At many points of the first edition I emphasized the importance of *mastery* of rudiments; in the new edition I have been even more emphatic. The "Habit Records," which summarize each of the first four Parts, impress upon students the idea that only by repetition and exercise and redoubled care can weakness be converted into mastery.

5. The first edition was revolutionary in its material for exercises, because I used no selections from difficult passages of literature. But, even so, I did not carry the revolution far enough: some of the sentences were not sufficiently concrete and matter-of-fact. I have therefore weeded out or simplified many sentences that offered difficulties in the way of unfamiliar words or bits of abstract thought. These changes I never could have made without help, for the difficulties can be discovered only by teachers who encounter them in several years of work. My thanks are due to Mr. Charles B. Weld, for twelve years my colleague at the Taft School, who has taken pains to notice and explain many of the little impediments. Miss Inglis, of the University of Minnesota High School, has been so kind as to tell me of others and to make many helpful criticisms of a kind that prove her skill as a teacher.

6. I hope that the pictures will be accepted, not as attempts at ornament, but as doorways through which students may glimpse possibilities that lie beyond their own experiences.

7. In the revision there are many new applications of grammar to composition—some in the exercises for avoiding errors of speech, some in the Theme Lessons, some in the devices for sentence betterment. I have tried to make it patent (both in this book and in the *Pilot Book* for teachers) that every grammar lesson has a specific function in training the student to speak and write.

8. The title of "Punctuation Leaves" for the pamphlet of exercises was always misleading, since the objective of the pamphlet was not to teach the use of marks, but to familiarize the student with varied forms of sentences, so that improvement might grow from this close acquaintance. Now that I have extended its scope and made its purpose more evident, the title would be still more a misnomer. I trust it will merit the name of *Sentence Book*.

9. There have been many requests for some oral lessons. In preparing these for the revised edition I have tried not to

soar too high into ideals, but to keep my mind on the classroom and the actual conditions there.

10. There have been two kinds of requests for a summary of grammar—for an outline of what is taught in this book, for an outline of all grammar topics. I have tried to fill both requirements by a syllabus arranged in two divisions, which begins on page 427.

11. The use of *Sentence and Theme* in the Taft School showed that the most needed supplement was early drill against the sentence-error. Though a student cannot have a full understanding of that error until he has reached the end of Part Four, he can be taught in preliminary ways how to avoid the more common and gross mistakes. I have hopes, therefore, that the Sentence-error Drills inserted among the early lessons will prove a very useful addition to the equipment of the book. Some of the Drills are reprinted from the exercises of the *Junior Highway to English*, which afford a review of the simplest principles; the rest are applications of the grammar subjects as soon as they have been learned.

12. I have spoken of a need in my own school. From the teachers in my classes during two summers at the University of Iowa I learned about the needs of many schools and how my materials could be better adapted to them. My partnership with Mr. Moffett (of that University) in the making of the *Junior Highway* taught me much about the possibilities of simplifying text and exercises without being any less thorough. Certainly I was more than willing to be taught in the ways of simplifying. The most potent and kindly teacher of this art has been a friend who sacrificed himself, amidst a press of duties, to show me hundreds of ways in which I might make my text a more intimate companion for a student's mind.

On the next three pages are reprinted from the original Preface of 1917 my thanks to the publishers who aided me, and those passages that most need repetition if *Sentence and Theme* is to do its part in the campaign for better composition.

C. H. WARD.

SELECTIONS FROM
THE PREFACE TO THE FIRST EDITION, 1917

Nothing in this book is theoretical; nothing even began as a theory that was proved true by practice. Every lesson, every form of emphasis, every direction of attack, every omission of topics usually found in similar textbooks—all have been forced upon the writer by the necessities of experience. "What particular remedy will remove this particular kind of error?" "What particular sort of ignorance is the cause of this particular type of failure?" By seeking the answers to such questions he has found himself following a certain procedure. Parts of his method he would never have accepted as theory; he has often been as surprised at the results of experiment as a chemist is by an accidental discovery. Like the chemist, he has accepted the facts, incredible as they have sometimes appeared. He taught for seven years without any glimmer of faith in punctuation, and only after several more years of hard knocking by facts was the barrier of his dullness broken down, so that the truth could shine in. For years he taught grammar without faith; he was not even alert enough to observe facts; but the facts finally beat their way into his mind. For a dozen years he was almost impervious to the most obvious truth about high-school spelling; only slowly and wonderingly did he finally begin to see what is reported in *Sentence and Theme.* The writer hopes that his very slowness is a guarantee of the validity of whatever method he has evolved.

He has been obtuse to the many and intricate difficulties that the average pupil encounters in learning to make good sentences. Have we not all been singularly blind to the child's perplexities? Arithmetic should have opened our eyes a bit, for nothing is taken for granted there; every step is thoroughly prepared for and long dwelt upon. But in sentence-making we

have, as it were, jumped into decimals at the beginning, leaped quickly to x and y abstractions, and after a sally into analytical geometry have gone back to simple division. We have developed no step-by-step method, as the French have, for cultivating a sentence-sense; we plunge into clauses, leap to "variety of forms," and then drop back to nominative case.

This book is an effort to begin at the beginning, to proceed step by step according to a plan, to make all the grammar work subserve punctuation, to make all punctuation conduce to strength and decency of sentence-structure..... For carrying out the plan the chief reliance is upon exercises. Though exposition in the text be clear, and the teacher's work be ever so vital and forceful, little will be accomplished in the pupil's mind until he has himself experienced the facts in a thousand sentences and reported his observations. The writer has never seen that much is accomplished by learning definitions or rules. He recommends that memorizing of rules be sparingly required, that they should be regarded as mere introductions to explanations, and that explanations should be only preliminary to what counts—to exercises.

True practice is not furnished by a hit-or-miss list of selections from literature. Hence the writer has gathered sentences and passages that have plain human content, and that are really adapted to the needs of high-school students. For example, the unpunctuated sentences in "Punctuation Leaves"* have been tested in class-work for eight years; a hundred that at first appeared suitable have been removed because they proved somewhat ambiguous or puzzling. Some of the selections for the exercises have been taken from school classics, but only if they had touches of life and color. A large number of extracts have been gathered from three recent books. The Century Company has permitted the use of about two pages of D. L. Sharp's *A Watcher in the Woods*. Moffat, Yard and Company have allowed me to outline for themes four of Ellen Velvin's very entertaining true stories told in her *Wild Animal Celebri-*

*Now incorporated in the *Sentence Book*.

ties. Special thanks are due to Ginn and Company for many pages of Keller and Bishop's *Commercial and Industrial Geography*. The variety of topics, the entertaining quality, and the racy style of this book have made it specially useful for the present purpose. Further indebtedness has been incurred to five periodicals from which interesting quotations have been taken. Since the plan of the book would not admit acknowledgment in the text, the writer made bold to ask the editors if he might be a privileged thief "for the sake of the young people, to give them something interesting to work with." The *Literary Digest* said, "Certainly." The *Outlook* said, "You are entirely welcome." *Popular Mechanics* cheerfully wished the writer success in his effort to appeal to pupils, and has furnished him dozens of striking oddities. The *Saturday Evening Post* has contributed its hundred bits of human dialog. Strange true matters by the score have been culled from *Popular Science Monthly*, the editor of which remembers how grammar was once made forbidding to him by too much "Give me liberty or give me death." All these editors have been generous, not to oblige a mercenary text-maker, but in the hope of helping young people to understand and use their own language.

Although much care has been taken to select interesting material, the aim has not been to furnish entertainment. The purpose has been to relate study to common life, to the realities of everyday speech and writing.

The *Pilot Book*, a manual for teachers which gives comments and suggestions for many of the lessons, may be had, without charge, by applying to the publishers. It is not a guide obtruded upon those who have their own plans, but a set of explanations designed to insure better understanding between the writer of the book and those who use it. Teachers who wish more detailed comments on all phases of composition teaching may consult the writer's *What Is English?*—a book which may not prove inspiring, but which contains a kit of facts and practical devices.

EQUIPMENT
FOR THE WARD CAMPAIGN

Seventh and Eighth Years

Junior Highway to English (A textbook, 331 pages, by Ward and Moffett)

"Comma Book" (Exercises for *Junior Highway*)
"Manual" (for teachers using *Junior Highway*)

Ninth Year

Sentence and Theme, Revised Edition (A textbook, 480 pages)

"Sentence Book" (Exercises for revised *Sentence and Theme*)
"Pilot Book" (A manual for teachers)

Tenth to Twelfth Years

Theme-Building (A textbook, 562 pages)
"Workways" (A manual for teachers)

For Teachers

What Is English? (A book that discusses all phases of English)

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IS EVERY LESSON TO BE USED?

A DANGER-SIGNAL FOR TEACHERS

If your class has not sufficient time for all of the lessons, choose those that will be most directly useful in your short course. The following bird's-eye view of the contents is an index to the choices. For complete advice about making selections, see the *Pilot Book* (described on page ix), which every teacher ought to consult.

Sentence-error Drills. Backward or short-time classes will often find that more improvement is effected by the Sentence-error Drills (see pages 15, 21, etc.), than by any equivalent of the regular lessons. Every teacher will do well to estimate at the outset how much of this review of the fundamentals is advisable.

Sentence Lessons. The Sentence Lessons teach the mechanics of the sentence—spelling, grammar, punctuation, sentence-analysis. There are 71 of them. The most elementary and necessary ones are the 40 lessons of Parts One–Four that are not marked with an A or a B. These contain all of the spelling (except of the *ie* and *ei* words), the most essential rudiments of grammar, the punctuation exercises, and a large part of the Optional Exercises in establishing right idioms. They form the core of the book for all classes that are limited in time or that are backward or poorly grounded. They aim most directly at minimum essentials and will yield the largest returns in elementary knowledge. Backward classes will profit most by dwelling on them, and by enforcing them with added work in the Appendix.

For backward classes the lessons marked A are less important, and those marked B less important still. But these 15 lessons give the full knowledge that able students ought to have.

Part Five is entirely different in nature from Parts One-Four. It is merely a store-room for supplementary exercises to extend certain lessons in the body of the book. Footnotes refer to this material at the points where additional work might be desired by some teachers—e. g., pages 25 and 67.

Theme Lessons. The 45 Theme Lessons will be a primrose path to ruin if they are used indiscreetly. What the average student of the period needs most is mastery of the essentials of the Sentence Lessons. Our first care must be to insure such mastery. We can afford time for the pleasures of composition only after we have made sure that sufficient time is allotted to cover all the necessary Sentence Lessons. "Seek ye first the rudiments," says one wise teacher, "and all the rest shall be added unto you."

Whether a course is long or short, the class should be provided with the "Sentence Book." See the note on page 15.

PART ONE

CONSTRUCTIONS OF SINGLE WORDS AIMING AT A GOAL IN THEMES

SENTENCE LESSON 1*

The Goal of Every Grammar Lesson

Why we study grammar. One great difference between animals and civilized people is that people cannot live without composition. All the world's work—all the business and government and science—is carried on by some kind of composition. There are letters, speeches, telegrams, stories, books of science.

All composition is made up of sentences. If a business man or army officer or engineer or lawyer does not know how to use sentences, he cannot succeed. No person is educated or fitted to advance in the world until he can make sentences express what he wants to say. We cannot be masters of sentences until we learn all about them by studying grammar.

The "sentence-error"—the deepest kind of ignorance. What do you consider the principal† faults in the following paragraphs from a theme about "The Apple Bandits"?

"Why are you afraid, the old fellow can't see us. We can do this little stunt and get away before he even thinks of turning around."

"Yes, but there's a hired man. Don't you see him? That's him over there in back of the big bush."

"He's got a game leg, I'm not afraid of him, and the old fellow is so busy that I'll bet you'd have to shoot a gun to make him turn around. That it's absolutely safe to take a whole bushel of apples."

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*The *Pilot Book*, a manual for saving the time of those who use *Sentence and Theme*, will be sent by the publishers, without charge, to any teacher who applies for it.

†For teachers: See note in the Appendix, page 449. All footnotes are for teachers; students are not required to attend to them.

You may object to such slang as "stunt" and "game leg," or to such an error as "that's him," or to such a clumsy phrase as "in back of." But a story-teller must give the words that the boys used. He is not guilty of their mistakes. How did he show *his own* ignorance? In the first paragraph he used a comma and a small letter where he should have put a question mark and a capital; in the third paragraph he used a comma instead of a period; and he wrote "that it's absolutely safe" as if it were a complete sentence. These three errors show that the writer has no notion of what a sentence is; he thinks that two sentences are the same as one, and that a piece of a statement is the same as the whole of it. If he is to learn to write, he must first learn what a sentence is. "The fundamental thing," says a school superintendent whose words have been much quoted, "is the mastery of the sentence. The lack of this fundamental 'sentence sense' is the most glaring fault in elementary school composition." He is speaking of the grades below the junior high school. The fault is much more glaring in high-school composition.

Now, the only way in which a student can become "sentence sure" is by learning about the uses of words. He must know the ways in which nouns are used; else he cannot learn about noun "clauses," and will suppose "that it's safe" to be a sentence. He must know about all the uses of adjectives and adverbs; else he cannot be taught why "who came in" or "where we had left the car" is not a sentence. He must know clearly the difference between verbs and verbal nouns, verbs and verbal adjectives; else he will always be in danger of writing a part of a sentence as a whole one.

Every grammar lesson in this book is one step toward that indispensable knowledge. Every exercise is definitely useful in learning how to make good sentences.

Verbs. The first step is to learn to recognize verbs. A verb is a word that makes a statement or asks a question or gives a command. Notice carefully the verbs in the six sentences at the top of the next page.

1. Pekin *is* a large city.
2. He *could* not *see* me.
3. The word *had been erased.*
4. They *might have been caught.*
5. *Do* you *like* it?
6. *Stand* farther away.

Is, could see, had been erased, might have been caught, do like, and *stand* are the verbs.

Many words that come from verbs and are somewhat like verbs do not make any statement. For instance, in the passage quoted below, line 4, *hopping* describes the rabbit by indicating what the rabbit was doing, but it makes no statement; it does not say that the rabbit *was hopping.* So *echoing* and *sleeping* come from verbs, but in lines 5 and 6 they merely describe *steps* and *streets.* No *ing* word can by itself be a verb; *holding* cannot make a statement by itself. *Dried* comes from a verb, but in line 9 it merely describes *leaves.*

1. The moon climbed higher up the sky, and the minutes ran on
2. to ten o'clock. We waited. The night was calm and still, and the
3. keen, alert air brought every movement of the wild life about us
4. to our ears. The soft, cottony footfalls of a rabbit, hopping leis-
5. urely down the moonlit path, seemed not unlike the echoing steps
6. on silent, sleeping streets, as some traveler passes beneath your
7. window; a wedge of wild geese honked far over our heads, holding
8. their mysterious way to the South; white-footed mice scurried
9. among the dried leaves; and our ears were so sharpened by the
10. frosty air that we caught their thin, wiry squeaks.

Nouns. A noun is a word used as a name.

If a *flash* of *lightning* had not shown us the *turn* in the *road,* we never could have found our *way* in the *darkness.*

A noun may be the name of a person or place (printed with a capital and called a "proper noun"), or the name of some object or condition or quality (like *pencil, lake, darkness, speed, height, courtesy, cowardice*). It is easy to recognize proper nouns; others may be known most readily by thinking of them as the kind of word that may naturally have *a, an,* or *the* before it: a *flash,* the *lightning,* the *turn,* a *way,* the *darkness,* a *height,* an *argument.*

The last word, *squeaks*, in the passage on page 3, is a good illustration of how to go about all grammar work. You cannot tell whether it is a noun or a verb until you see it in a sentence. Is it a name, or does it make a statement?

EXERCISE*

I. Write a list of all the verbs in the passage about the "wild life."

II. Write a list of all the nouns in the passage.

III. Turn back to the dialog at the bottom of page 1 and find the two places where there ought to be a period or a question mark instead of a comma. Rewrite the sentences.

IV. Be prepared to recite or to take a written test on the following topics: 1. "Sentence sense." 2. What is important in grammar, and why? 3. What is a verb? What words, somewhat like verbs, are not verbs? 4. What is a noun? 5. What is one good way of telling whether a word is a noun? 6. How can you tell whether *squeaks* is a verb or a noun?

*Abundant material for additional exercises and for oral recitation is provided in the Appendix, pages 401-426. This statement applies to every grammar lesson.

THEME LESSON 1*

The Aim in Every Theme

The way houses are built. Suppose that somebody should blindfold you, take you to a building that you had never seen, lead you through the front door, remove the bandage from your eyes, and tell you to follow him through the rooms. Suppose that he had only five minutes in which to show the whole building.

If he should spend two minutes in a clothes-closet, you would exclaim, "This is all out of proportion." And if he should make you spend the last minute—which will leave the strongest impression on your mind—with the kitchen range, you would feel that he had turned your visit into a farce. Though you have been in the one house all the time, and though it is a well-built home, you have an impression that it is queer.

(1) In the right kind of visit *you would see what is most important.*

(2) Every ordinary building ought to be all of one kind—either a home, or a set of offices, or a shop, or a school. It must be for some one purpose; *it must have unity.*

(3) The front door ought not to open into the pantry; we ought not to have to climb up a ladder to a second-story window and then go down a stairway to reach the hall. *The parts must be in the right order.*

(4) From room to room the course ought to be open and easy to follow; you would not wish to crawl or to whirl around in passing from one place to the next. *The parts must be well connected.*

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*No Theme Lesson should be assigned before reading the cautions given opposite page 1. The early Theme Lessons in each of the first four Parts of the book consist, like this one, of two sections: (1) advice about composition, (2) an assignment of a topic. The first section may be used as a separate lesson. Every "Assignment" should be regarded as an optional exercise that is to be used only when, and if, it fits the need of the class. See the *Pilot Book* for the author's ideas of how to make the best use of the two sets of lessons.

The same good qualities must be in themes. Every theme ought (1) to show what is most important, (2) to have unity, (3) to have its parts in the right order, (4) to have its parts well connected. The "Theme Lessons" in this book will give practice in developing these four good qualities.

Show what is most important. In every theme the important ideas ought to stand out clearly. Of course you will always choose some one topic, and will make every composition as orderly and as well connected as possible; but, first and foremost in the themes of Part One, you will try to make the important ideas stand out. A convenient name for this quality is "emphasis." There is nothing hard or mysterious about it, for every student knows what it is and demands it when anyone tells him a story. Suppose, for instance, that a friend interests you in an account of how a farmer "fished for a wild-cat." If he spends three minutes with a description of the way a little rooster grew drowsier and drowsier, you yawn and fidget; you want him to spend less time on what is not important. You demand better *emphasis*.

Emphasis at the end. Every good story-teller cares much more about the close of his theme than about any other part. He always has the end in mind, always thinks about carrying his hearers or readers on smoothly to the best part, the end. There he plans to give a "snap" that will make them suddenly gasp or burst out laughing. Beyond that he will not go one step, will not say one word.

The goal—"climax." The strong, quick close of a theme is called "climax." It is specially necessary in stories. If you plan to tell or write about "fishing for a wild-cat," decide what the quick, emphatic end is to be. Work toward that. If you have such a goal ahead of you, you will naturally move straight toward it, without stepping aside or delaying. "Work toward a goal" is the best single piece of advice for your year's work in composition. That is why it is put in the first lesson. If you follow it, you will find all the good qualities developing.

ASSIGNMENT

The plan. Prepare a three-minute oral composition on "Fishing for a Wild-cat." Follow some definite plan. One arrangement of the parts of the theme might be to follow the skeleton of the story given below; but, if possible, make a plan of your own.

First paragraph: A fisherman's hen-roost had been visited by a wild-cat. Tell briefly what sort of man the fisherman was, what sort of home he had, and how he felt about losing some of his few hens.

Second paragraph: He baited a big hook, fastened to one end of a long rope; the other end he tied to his wrist when he went to bed.

Third paragraph: The wild-cat gulped down bait and hook, and waked the fisherman, who began to pull in his catch. When the frenzied animal felt the pull, he ran toward his captor, climbed a vine, and leaped into the room.

Fourth paragraph: What happened?

The proportion. If you keep your eye on the end—"the fight in the room"—you will see that in the first paragraph you need to interest the class by showing the feelings of the man. Perhaps one third of your time will be needed for this. In the second paragraph, if you are keeping your eye on a strong close, you will need to make a clear picture of the setting of the line, and in the third you will need to give a clear picture of what the wild-cat did. You must have the wild-cat climbing for the window before time is up. In the last quarter of a minute (or not much more) you can make the strong close.

The very end. Make the very last words important and interesting—like "to see that it was really dead." Speak the last sentence more slowly, with more feeling, spacing the words apart, so that the class will feel that you have closed strongly.

Find a story of your own. It is better practice for any student, and more interesting for the class, if he finds a story of his own to tell. Whenever in future lessons the book sets one topic, it is understood that, if you obtain the teacher's permission, you may use a different subject of the same sort.

SENTENCE LESSON 2

Subjects of Verbs

How to find a subject. No one can have "sentence sense" until he is able to find the "subject" of any verb.

About every verb you may ask the question, "Who or what?" You may ask, "Who or what did?" "Who or what sees?" "Who or what could have been elected?" The answer that you get will be the "subject" of the verb. The subjects are easy to find in the following short sentences:

1. He passed out of the engine room.
2. The door of the tube-room stood open.
3. One side of the room consisted of pigeon-holes.

You simply ask "Who or what *passed?*" "Who or what *stood?*" Yet, strange as it may seem, there are some in the class who might be careless enough to give the wrong answer about *stood.* There are students who will blindly grab the first noun before the verb. But "Who or what *stood?*" The *door.* "Who or what *consisted?*" The *side.*

Find the subjects of the verbs in the following sentences:

1. On the desk, on the walls, everywhere were dials and meters of all sorts.
2. Sticking out from the wall toward his seat there was a cluster of speaking-tubes.
3. In front of him were more disks and dials.
4. Here at least was the unusual.

In the first sentence who or what *were? Dials* and *meters.* Yes, subjects may come *after* the verbs! Never grab blindly at some convenient noun or pronoun in front of the verb. Always take time to ask that "Who or what?" question, and time to

find the right answer. The dullest student is almost sure to name the subject correctly if he really looks for the answer to that question; the brightest student may recite foolishly if he forgets that question. In oral recitation you will be required to say aloud "Who or what were?" "Who or what stood?"—etc.

One specially common way of putting the subject after the verb is to begin the sentence with *there*.

There was a great shout when they heard the news.

Who or what was? A shout was; *shout* is the subject. Notice the subject in the following sentences:

1. There was a *mob* of people in the station.
2. There were only two *chairs* in the room.

In the second sentence at the bottom of page 8 who or what was? Do you think it was the speaking-tubes? That answer is sensible enough in one way. As a matter of fact, we know that the tubes were sticking out from the wall. But surely the author would not say that "tubes *was*"; he would have written "tubes *were*." Who or what was? A *cluster* was. As a matter of grammar, we say that *cluster* is the subject of *was*.

In the third sentence *disks and dials* were. In the fourth sentence who or what *was?* It may sound queer to say that the *unusual* was, because you have never heard of "an unusual." But in this sentence it is clearly the name of something, for it has *the* before it, and it answers the "Who or what?" question. Try to realize that no word is anything in itself, that there is no telling what it is until you see it in a sentence. No one can possibly tell what kind of word *shy* is, for we may *shy* a stone or take *a shy* with a stone or hit a *shy* bird. Your slogan is unfailingly "What does it do in the sentence?"

If you wish to find the subject of an interrogative sentence, change the sentence into the form of a statement. Change "Who was that man?" to "That man was who." Change "Was Lincoln their candidate?" to "Lincoln was their candidate."

Verb-like words that have no subject. In Sentence Lesson 1 you learned that *hopping*, *echoing*, *sleeping* cannot by themselves be verbs. So when you read "Sticking out from the wall was a cluster," you know that *sticking* is not a verb and that it cannot have a subject. No *ing* word, used alone, can make a statement. Try the experiment: "Walking down the street one afternoon, whistling carelessly, hardly noticing the people about me, glancing occasionally at a specially bright display in a shop window"—well, have you made any statement? No, you have merely indicated or suggested what you were doing; anyone listening to you is still waiting for your real statement. "I *was walking*" is a statement, but *walking*, alone, cannot be a verb.* In the exercise at the end of this lesson there are other verb-like words which are not verbs. In "They asked me to play the piano" *to play* is not a verb; you cannot make a statement with *to play*. *Built* is not a verb in the following: "This little house, built with his own hands, had not one nail in it." There is no statement that the house *was built*. These "infinitives" and "participles" you will learn about later in the book.

Personal pronouns as subjects. A word used in place of a noun is a "pronoun." In this lesson we shall speak of only one kind, the "personal" pronouns. The forms that may be used as subjects are *I*, *we*, *you*, *he*, *she*, *it*, *they*.

Do you suppose that anyone in your class ever uses any other form for a subject? There are people in the world who talk like this:

1. *Me* want a drink.
2. *Him* gave away his ticket.
3. *Them* asked us to come in.
4. *Us* are going to buy a new house.
5. *Her* has the influenza.

Probably you think that no one in your school ever uses pronouns in that queer way. Wait and see.

*See note in the Appendix, page 449.

EXERCISE

Find the subject of every verb in the following twenty-five sentences and write a list of all the verbs and subjects. Arrange your work neatly according to the Model.

SENTENCES	MODEL
1. Seated across the aisle was a tall, resolute-looking woman.	1. Woman was.
2. The noise stopped at last, and we had a chance to sleep.	2. Noise stopped. We had.
3. He then gave one sharp word of command, turned on his heel, and stalked out, while we stood speechless.	3. He gave, turned, and stalked. We stood.
4. The nickels and dimes were first sorted out into separate piles and were then counted.	4. Nickels and dimes were sorted and were counted.

Always have the numbers in your written work correspond to the numbers in the Exercise. For example, the four verbs of sentence 13 should all be put under your number 13.

1. A long line of gulls goes wailing up inland.

2. Up rose the sun.

3. Is there any chance of an enemy coming over the enormous mountain range?

4. On the table were two candlesticks.

5. The price of the whole pile of magazines was only a dollar.

6. There were several good reasons for staying at home.

7. Nevertheless, the pleasure of seeing the side-shows was too great to resist.

8. From below was rising a most ominous smell of burning molasses.

9. The danger of this is obvious.

10. Tilton stood before the President, his heart beating like a trip-hammer.

11. Down, down they sank, and the quick-returning waters smoothed out every ripple and left the sea as placid as before.

12. The Queen, thanks to her innate health and in spite of Hilduin's drugs, was much recovered by the time the two anglers reached the castle.

13. Well, sirs, we came back to the mouth of the river, and there began our troubles; for the natives, as soon as we were on shore, called on Mr. Oxenham to fulfil his bargain.

14. The workmen in their faded blouses, the women with the spring flowers, and the carts piled high with oranges were all blended in this happy picture.

15. What are you trying to do?

16. When will the trunks and suitcases for this party of yours be unloaded?

17. The only sign of habitation of the room was on the top of the piano—copies of a monthly album of stage celebrities, and some sheets of jazzy music.

18. Is the darting motion of a lizard's tongue so quick that the slowness of a human eye cannot see it at all?

19. We have debts to pay and, for that very good reason, must make a profit.

20. O death, where is thy sting?

21. The chief difficulty in running buffalo is that of loading the gun or pistol at full gallop.

22. This fortress, built on a craggy promontory and almost surrounded by the ocean, was the den of a desperate and cruel pirate named Angria.

23. Many a shattered hand and worse casualties besides have been the result of such an accident.

24. Most of these men in our little club have been, or now are, army officers.

25. Hanging over his shoulder, bumping him heavily at every step on the steep trail, was a fine, fat stag, weighing probably more than two hundred pounds.

OPTIONAL EXERCISE I

Plural Verbs with *there*

It has been estimated that nine-tenths of the high-school students of the United States frequently fail, both in speaking and writing, to use *are*, *were*, and *have* with a plural subject. In spite of all the drill they have had in the grades, in spite of their own wish to speak correctly, they commonly make such blunders as "the birds is," "the men was," "the peaches has been."

No student should flatter himself that he is never guilty of such errors until he understands how they are made. They are usually made with *there*. We ought to say:

1. There *are* three sparrows on the telegraph wire.
2. At the door there *were* two men in uniform.
3. There *have* been very few peaches this year.

Are you sure that you always say, naturally and easily, "there *are*" and "there *were*" and "there have *been*" when you are using a plural subject?

The plural verbs—*are*, *were*, and *have*—must be used in some cases even when the subject looks like a singular: "There *are a lot* of people waiting," "There *have* been only *a few* of these errors."

Fill the blanks below with the correct forms—*is*, *are*, *was*, *were*, *has*, or *have*. Then make for yourself fifteen sentences, no one of them less than ten words long, which contain *are* or *were* for a plural subject after *there;* make three sentences that contain *have* after *there*.

1. There —— been several visitors this week.
2. On the wall there —— photographs of all the athletic teams.
3. There —— two branches that ought to be cut off.
4. It seems to me that there —— a lot of noise in the room.
5. There —— a lot of presents that haven't been opened yet.
6. On her left hand there —— three heavy diamond rings.
7. There —— two rules that I don't understand.
8. At the bottom of the stairs there —— some shoe-scrapers.
9. Please see if there —— a blue envelope in my mail.
10. There —— four more sentences on the next page.
11. —— there some other words in the lesson that you don't understand?
12. —— n't there a great many pennies in the collection-box?

If any student has the wrong habit with the verb after *there*, he will have to work constantly and earnestly and long before he overcomes it. An exercise in a textbook can only show him the right road and start him on his way.

OPTIONAL EXERCISE II

Singular Pronouns and Singular Verbs*

When we refer to one thing or one person, we must use a singular verb and a singular personal pronoun—thus:

1. Each tool *has its* own place.
2. Neither of you *cleans his* shoes.
3. Every one of the girls *is* at *her* own desk.

If we refer to each person in a class of boys and girls, or in a crowd of men and women, we use *his*.

Everyone *has* to take *his* own lunch to the picnic.

Rewrite the following sentences, filling each blank with a singular verb or a singular pronoun.

1. Everyone —— glad to do —— share.
2. Each of the children —— making —— own garden.
3. Neither of them —— quick enough to keep —— hat from blowing away.
4. Every cow —— a bell on —— neck.
5. Each of us —— building —— own playhouse in a tree.
6. Everyone —— going to carry —— share of the lunch.
7. Neither of the girls —— to lose —— chance of winning the prize.
8. Either of us —— willing to do the errand.
9. Each one —— to do —— part in entertaining.
10. No one —— failed to write —— theme this morning.
11. Everyone —— —— own idea about the mystery.
12. Give each boy —— hat.
13. Tell every girl to keep —— seat.
14. Every trooper —— —— own horse.
15. Everyone may take —— pen and paper.
16. Each guest —— —— own bedding.
17. Everybody —— —— seat selected.
18. —— everybody dropped in —— nickel?
19. Each one —— given —— talk.
20. Every pupil —— received —— card.
21. Neither of the girls —— given —— answer.

*From Lesson 89 of the *Junior Highway*.

SENTENCE-ERROR DRILL 1

Learning to make complete sentences is, in one way, like arithmetic. We cannot learn in a year how to divide by all kinds of numbers; but we have to continue for six years, with larger and larger numbers, with fractions, with decimals. So we cannot learn in one year how to avoid all sentence-errors. We must keep training, with longer and more varied sentences, learning how one whole statement differs from a fraction of a statement or from two statements. This book is the last stage in the long course. When you have completed it, you should be master of the knowledge of what a sentence is.

But while you are studying the book, you must write themes in which you make complete sentences. Hence some preliminary exercises in avoiding the most usual kinds of sentence-errors will be helpful. The "Sentence-error Drills" are partly a review of what you knew a year ago, or several years ago, but they are somewhat harder exercises than you have had before, and most of them require the grammar lessons of this book.

This Drill ought to be easy. Each group of words on Leaf 1 of the *Sentence Book** contains two statements. You are simply required to decide whether each group of words consists of one sentence or of two sentences. If you find a verb and its subject, then another verb and its subject, with no such connecting word as *and* or *but* or *though* or *for*, there are two sentences; you must put in the necessary period and the capital letter to begin the second sentence. If there *is* a word connecting the two statements, put in a comma to show the two parts of the one sentence.

*The *Sentence Book* is an important adjunct to *Sentence and Theme* (see paragraphs 8 and 11 of the Preface). It consists of unpunctuated sentences in a pamphlet of "Leaves" (an enlargement and extension of the former *Punctuation Leaves*). The *Sentence Book* is sold separately.

THEME LESSON 2

How Written Themes Should Look

The general appearance. An ordinary theme should look like this:

The Haunted Chamber

My servant and I were going from room to room in the old house. The last one that we came to was at the end of the hall in the attic. When I tried the door, it would not open. My servant remarked that this was very queer, because he remembered going in there not an hour before.

"Queer!" said I. "It is more than queer; it is wonderful."

As we were about to go back to the stairway, the door that had been so firmly shut opened of its own accord.

We both rushed into the room—to find that it was quite empty, except for an old chair or two and

The Title. The title should be well above the first line, in the middle of the page. The first word and all the principal words should be capitalized. The following should begin with small letters: *a, an, the;* the prepositions—that is, such words as *on, by, under, of, through;* the conjunctions—that is, such words as *and, but, or, if.*

The Margin. There should be a margin on the left about one inch wide. On the right there should be no large "holes" or "wavy" appearance, but there need not be a margin unless the teacher requires it.

Dividing words. In order to give the right side of the page the proper appearance words must often be divided. They should be divided at the end of some syllable. A syllable is a part of a word that can be pronounced separately; it must always contain a vowel, and may contain one or more consonants. The following words are divided by hyphens into syllables:

watch-es	dis-ap-pear	oc-ca-sion
ac-ci-den-tal-ly	nev-er-the-less	un-for-giv-ing
hu-mor-ous	trans-la-tion	knowl-edge
re-plied	ar-range-ment	def-i-nite-ly

Such words as the following must not be divided, for each has only one syllable:

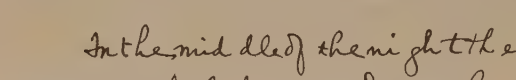
thought meant straight stretch though rolls

When a word is divided, the hyphen must be put at the right-hand end of the line; it must never be placed in the next line.

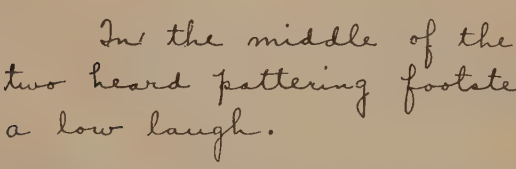
A thorough study of all the rules for dividing words is too long and complicated for schools; but if you are always careful to divide in such a way *that you can pronounce each part separately,* you will seldom make any bad blunders. Whenever you are in doubt, consult a dictionary. Remember that the hyphens in a dictionary merely show syllables; they are not a part of the spelling.

Space between words. Two more directions must be followed for the sake of a neat appearance. First, never try to crowd in a syllable at the end of a line by making small letters. Second, avoid a "hole" at the end of a line by foreseeing about how far your last two words will reach; if they are going to come short, leave wider spaces between the words. If, for example, you are writing "Our stock of matches was exhausted," and see that you are going to finish *of* half an inch short of the end of the line, don't try to crowd *matches* into the short space; leave larger spaces after *our* and *stock*, thus bringing *of* at the end of the line and writing *matches* on the next line.

"Leave larger spaces" is good advice in general for all your writing. Try to read rapidly these lines of writing:



It looks very different when spaces are left between words and there are no spaces within words.



When words are jammed together and letters are spaced, a reader's eye has to be constantly prying apart and splicing together. After you have written a word, *move your hand along* before beginning the next word. There should be generous spaces between words; there should be no space within a word.

Find the errors. Always read a theme through carefully before handing it in. *A student who is not learning to find his own errors is hardly learning anything.*

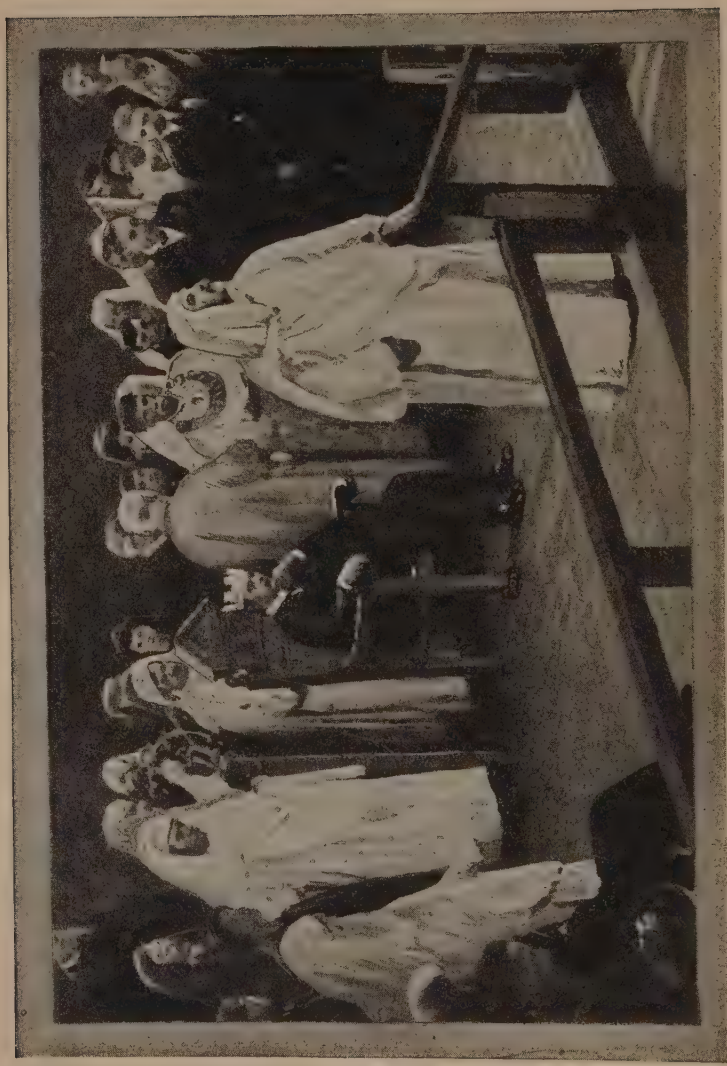
ASSIGNMENT

The goal of "The Man Who Won a Throne." If you turn the page, you will see a picture of a man who sits on a throne, wearing a crown. Imagine the story that comes to a climax at this dramatic moment. If you wish to help your imagination, you may read about "eisteddfod" in the encyclopedia. Write the story in a theme of about 250 words, bringing it to a climax with this one moment, the most important and dramatic in the man's life. He has won the highest honor at the tournament of music and poetry that is annually held at the town of Carnarvon, in Wales. The award is made by a committee of men called "bards," who are in white robes. The chairman, standing with his fingers on the railing, has crowned the winner, and is now making a speech in praise of him. If you look carefully at the people on the platform, you will see that they are giving the closest attention to the speaker.

If you imagine that this enthroned poet had once been laughed at by his schoolmates for some defect, imagine his years of struggle and what he wrote about and what the award meant to him, you will have one topic that you can tell about in an orderly way and bring to an emphatic close. The winning of the throne, you see, is not the climax. What is the chairman of the bards saying at this moment? Is he, perhaps, the schoolmaster who once scolded the boy for his dullness? Had the young poet made a sentence-error?

Learn composition from your classmates. Imagine that your theme is to be read aloud for the class to criticize. Try *to hear* the sentences before you put them on paper. When you think of classmates listening, you are more likely to carry them straight along to your goal.

After some of the themes have been read, the class may vote on which has the best climax. If several critics explain their reasons for their votes, the class may learn more than any book can tell about how to close a theme strongly. If such criticisms are to be really useful in your class, they must be *particular* and must *specify definitely.*



THE MAN WHO WON A THRONE

SENTENCE-ERROR DRILL 2

Separate into sentences the paragraphs on Leaf 2 of the *Sentence Book*. Each sentence contains only one subject and one verb.

If you are at all hazy about what a "sentence-error" is, these Drills will be the work that you need most at the beginning of the semester. There are two kinds of sentence-error. The first kind may be defined thus: "Using a comma or nothing at all where we ought to use a period or a semicolon." All the first nine Drills are exercises in learning how to avoid this first kind of sentence-error.

(In Drills 10–18 you will learn about the opposite kind of sentence-error.)

SENTENCE LESSON 3 *

The Hardest Words to Spell

SPELLING SECTION 1

The hardest word in the language. Which word in the following sentence should you guess is hardest to spell?

When she asks me what "anticipatory narrative" is and which constructions are parallel, her words are too big for me; I don't know their meaning.

Do you suppose the most difficult one is *anticipatory?* or *parallel?* No, it is *too.* A whole chapter could be filled with stories showing how hard it is to spell *too.* One student, for example, wrote it correctly through the whole of his second year in high school, was sure he knew it, quit worrying about it; but in his final examination misspelled it. To find out what words cause most errors, a certain professor counted the misspellings in 75,000 themes from schools in different parts of the country; our friend with two *o*'s heads the list.†

Of course you can spell *too* if the teacher dictates it in a list of words, or in sentences, when you are thinking about spelling. But that kind of knowledge may not amount to much. Are you sure about just what you will do near the end of an exciting theme when your mind is full of a railway collision or a storm at sea, and you have forgotten that a young writer can never be *too* careful? The error almost always comes in such combinations as *too much, too far, too expensive.*

You may defend yourself by saying, "But teachers sometimes forget letters when they are writing." So they do. The

*Before assigning Sentence Lesson 3 see note in the Appendix, page 449.
†See note in the Appendix, page 449.

most careful person may occasionally fail to put on the second *o* of *too*. But if once in a great while he is careless, he will certainly see his mistake when he reads over the finished page. In that sense he never misspells *too*. All written tests in school, and all themes, are supposed to be read over thoroughly before they are handed in. The excuse of "forgetting" is no excuse at all. One of the best schools in the country prints at the top of every examination in English: "The only inexcusable fault is carelessness."

What business men think about spelling. Business men have just the same feeling about careless spelling. They may not condemn a stenographer if she puts a wrong letter in *rhinoceros*, because that is a word which we seldom write. But they have good reason to be suspicious of a high-school student who misspells *too* or *their* or *don't* or *know*, for such mistakes show a heedless and slipshod mind. A business man would talk to him in this way: "Part of your work in school was to learn to write. But you hadn't even the brain-power to learn to spell some of the simplest words, like *their* and *which* and *asks* and *tries*. What chance is there that you will do any better in business matters?"

All the spelling exercises in this book are composed of common words that are commonly misspelled by careless students in every school in the country. The words are a selected lot; they are, like *too*, more difficult than they appear to be. A person who always writes every one of these correctly will not be called a poor speller; a person who cannot master them completely will always be in danger of making such mistakes as good firms would be ashamed to have appearing in the letters they send out.

Habit in spelling. The most useful warning you can give yourself at the beginning of the course is that ordinary words must be correctly spelled every time they are written, that you must set up a *habit* of carefulness. Such a habit in spelling trains the mind for carefulness in all the other parts of composition.

Spelling is mostly a matter of forming right habits—easy if we start right, very hard if we have grown used to a wrong way. If we had had our attention fixed on *too* and *their* as soon as we began to write, the words would never give trouble. But sometimes a student has been allowed to form wrong habits and to strengthen them year after year by repetition, to fix them almost indelibly. He may suppose that he has learned *tries* and may write it many times correctly, so that his teacher believes that the form has been learned. Then in the most astonishing way that old habit will assert itself as naturally as if it had never been touched. It was thought to be dead; it is really alive and flourishing. We may club it into a pulp; next month it bobs up smiling. Perhaps a whole year of persistent hammering will be necessary to kill it.

So part of our work will be a fight against the wrong forms that have grown up in our minds. Some may have a hard time to learn *asks*, others to fix *tries*, others to establish *their* or *which*.

Put your mind intently on each black-type word in the lists that follow. You may have been misspelling two or three of them for years. Every one of them has been an enemy of some of your classmates—unless your school is different from every other school in the United States. Take your time. Look closely at each letter. See if you suspect that you may at some time in your life have used different letters. If so, if you feel the least doubt, mark the word or write it down on a slip of paper. Study the lists with care, repeating the spelling mentally. If the words seem childishly easy, try to realize that thousands of high-school seniors would be unable to get a perfect mark if required to use all these forms in a paragraph dictated by a teacher.

Try never to think of the wrong form of a word, for that causes confusion which may last all your life. You will notice that the teacher seldom mentions or writes the wrong letters. The way to learn spelling is to put similar forms together—for example: *know, knowledge; rough, enough; piece, believe.*

A list of hard words. In the list below you will see examples of similar forms together: *knew, threw; speak, weak.*

This is too large.
The lesson is too easy.
They were going too fast.
May I go too?
You too are guilty.
We met at their house.
I know the lesson.
He knew it.
He threw the ball.
The ball was thrown.
He meant to do right.
He shows good sense.
He asks questions.
He turns the crank.
He speaks in a weak voice.
I am tired after working.
We got off the road.
He ought to have told us.
He shouldn't have done that.
Do you know its name?

Look for a moment at that have in "ought to have told," "shouldn't have done."

Notice the heavy letters in the following:

rough	across	before
enough	among	once
which	surprise	crowd
straight	every	some
perhaps	piece of paper	sentence
probably	believe*	stretch
again	friend	a rough road
against his will	since	toward the house

At the end of the lesson, as a climax, is the second *a* in *gramm* a *r*. For years you have written the word. Its last vowel is *a*—*m* a *r*. Hereafter it will be inexcusable to misspell *gramm* a *r*.

EXERCISES

There are two different kinds of work to do in preparation for this lesson:

1. Have definite answers for the following questions: What stories show how difficult *too* is? When is *too* specially dangerous? In what sense can we say that an educated person

*For a full treatment of the *ie* and *ei* words see Spelling Section 21, page 347.

never misspells *too?* Why do business men think poorly of a high-school graduate who cannot spell ordinary words? What is said about "forgetting" about old habits? What is the best way to remember correct forms?

2. Write out sentences of your own, not less than eight words long, containing all the heavy-type words in the lists, and take them to class. You may put two or three of these words into each sentence; indeed it is better to do so. But you should prepare not less than thirteen sentences. Some of these will be called for in oral recitation; some will be written on the blackboard with underlining; and all will then be handed in. Perhaps not a single error will be found. Then some sentences like the following will be dictated to you; the papers will be collected; and a report made (in this recitation or the next one) on what words were missed.

Before we could get across the stretch of rough water, the wind blew straight toward the south. Perhaps you think we were not surprised. Every one among us believed the captain had good sense and meant to do right, but probably some thought he was too careless.

If you should miss two of these familiar words in the dictation given in class, your mark ought to be zero; if you miss one, you will hardly deserve a passing grade.

SENTENCE-ERROR DRILL 3

Separate into sentences the paragraphs on Leaf 3 of the *Sentence Book*. Each sentence contains only one subject and one verb.

THEME LESSON 3

Making Plots for Stories

Why newspaper accounts are not stories. Have you ever wondered why a newspaper is not a set of thrilling short stories? Here is the sort of account that we may see in any ordinary column: "Miss Dora Blaidell, a captain in the Salvation Army, who was arrested last Sunday night while conducting a meeting, was told yesterday by the Police Commissioner that she would receive a temporary permit to continue her work." We are not excited about Miss Blaidell, nor do we rejoice that she got her permit. If we glance over a page of news, we see that eight people were killed in a train-wreck, that a president of a bank has been arrested, that a politician is accused of giving bribes, that Mrs. Somebody has been murdered. Any newspaper will tell you a series of startling facts, but they do not interest you very much. Why not?

The reason is that you do not know the people. If Miss Blaidell had been your cousin, and if you had known all the remarkable work she had done in converting thieves and gamblers on the street, and if you had seen her roughly handled by a policeman, then you would have sympathized with her; you would have been thrilled by reading in the paper that she "would receive a permit." If you should read that a friend of yours was killed in a wreck, you would care; if you should read that an acquaintance was accused of bribery, you would care. We are interested in any such affair *if we know the people.*

Making our hearers care about the end. Every good story-teller takes pains to make his hearers acquainted with the persons. If we are to relate a man's adventure with a wild-cat, we must show what sort of person he was, how poor he was, how

much his poultry meant to him, how angry he felt toward the animal. Whenever we tell a story, we must first make our readers or hearers sympathize with the person that we are telling about—usually by showing what trouble he is in. We must plan to make an audience *care* what happens to him at the end.

What a "plot" is. Try an experiment with this bare statement of facts from a newspaper:

Aleck R. Newson, who refused to sue the Blue Ridge Railroad Company for damages, has received a check for a thousand dollars from President Boardman, who will provide for the family and give the boy a college education.

If this dry skeleton of a story is to be made alive, we must imagine this boy in a family and must think why a busy official should take such an interest in him. When we have shown *what kind of difficulty people were in, and then how they got out of the difficulty*, we have made a plot. Every good story makes us sympathize with people in a plot.

Dialog in direct quotations. A story does not seem to have real people in it if it is all told with indirect quotations, thus:

Miss Lee said that she was sure she had paid, but the clerk said he knew that she had not. Miss Lee was angry and said that she would report him. This scared him, and he said he was sorry.

If we put each speech into direct quotation and give the words that the people really used, the dialog becomes alive.

"I am positive that I put the quarter on the counter," said Miss Lee, flushing.

The clerk shifted his gum and answered with an irritating smile, "I guess I can hear a quarter click on the glass."

Miss Lee stared for a second, then quickly turned. "The manager shall hear of this."

"Oh, don't, madam—don't! He'll fire me. Honest, I didn't see your money. I'm sorry if I'm wrong."

In a written theme every person's speech, with the words that introduce it or explain it, should be indented an inch and should stand as a separate paragraph.

In an oral recitation try to show these paragraphs with your voice. Act the parts somewhat, but don't overdo the imitating. Oral paragraphs can also be indicated by turning your head a little to the right for one speaker and to the left for the other.

ASSIGNMENT

Choose some bare statement of facts about a person, and make it into a live story by imagining a plot. Prepare to tell the story orally. The plan for "Aleck's Luck," below, will show you one way of going to work.

First paragraph: The characters are an ambitious boy, a discouraged father, and an invalid mother. We need to know about the family, so that the boy's good fortune at the end will have more interest.

Second paragraph: The boy is badly injured while driving across a railroad track.

Two or three short paragraphs of dialog: At the hospital an agent of the railroad company asks the boy what damages he is going to sue for. "None at all," is the answer. You must make clear why he said this. Was he so very honest? or was he humorous? or proud?

Two or three short paragraphs of dialog: The president of the road is interested by such an unusual answer, and befriends the boy. Perhaps he had lost an only son the year before. Just what does he say?

Last paragraph: With what important words, spoken by the president or by Aleck, shall the theme close?

Improve by criticism. When you give definite reasons why a theme is good or poor, you are "criticizing" it. When stories are told orally, or when written themes are read aloud in class, decide which plot you like best, and be prepared to tell *just why*. A large part of your improvement this year will come from noticing *definitely* how other students fail or succeed.

SENTENCE LESSON 4

Subject and Predicate Nominative

The Predicate Nominative. In the following sentences the words that come after the verbs explain the subject and mean the same thing as the subject.

1. Australia is a *continent.*
2. Webster never became *president.*
3. He should never have been called a *traitor.*
4. The landlord has been for many years an *invalid.*
5. Arnold turned *traitor.*
6. It is *I.* It is *he.* It is *she.* It is *they.* It is *we.*

A noun or pronoun* that is used with a verb to describe the subject of the verb is called a "predicate nominative."

EXERCISE

Write a list of all the subjects and predicate nominatives in the sentences on pages 31 and 32, arranging your work in neat columns according to the Model. Be on your guard; don't let any of the sentences fool you. *Some of them do not contain any predicate nominative.*

SENTENCES FOR THE MODEL

1. On the ground under the tree lay several bushels of nuts.
2. Has he really become a member of the society?

MODEL

Subjects	*Verbs*	*Predicate Nominatives*
1. bushels	lay	.....
2. he	has become	member

*Special drills for nominative and objective forms of the personal pronouns follow Sentence Lessons 4, 6, and 14.

1. He was elected secretary.
2. Out of the scabbard flew his sword.
3. This answer is only a sample of his heedlessness.
4. Where in the world can my cap be?
5. An English cottage is merely one kind of real estate.
6. At that point in the ceremony a hitch occurred.
7. Unhesitating obedience to a superior officer is the first duty of a soldier.
8. Bob was considered a perfectly honest fellow while he was in school.
9. That muff of an easy fly was the last thing we expected.
10. Such a decision by such an honest umpire was a fearful disappointment.
11. The inhabitants are apparently a listless, heedless race of people.
12. Then there entered my head the novel idea of using the fire-escape.
13. How calm a retreat was his rustic home!
14. Just the day before our friends had been held up on the same road at that very spot.
15. There was something queer in her tone and manner.
16. Alderman Popkins was one of your shrewd, well-informed travelers.
17. There was an air of mingled frankness and modesty about the Frenchman.
18. In his right hand was a willow bat, and bulging out of his hip pocket was a worn-out mitt.
19. Because of all these bad debts the store-keeper was in despair.
20. In Lilliput a seven-inch man was a huge giant.
21. The house about a mile down the road, with a high hedge in front of it, is a good place to take tea.
22. A man in such a fix as that is not a thief if he steals a loaf of bread.
23. A warm, safe bed is a large item in the winter life of a field-mouse.
24. Off went his coat, and up went a pair of grimy fists.
25. A worn-out, weedy orchard is a very city of hole-loving animals. Not far from my house is one such orchard with a border of thick bushes. Where the orchard and the bushes meet, is an apple-tree that has been the ancestral home of unnumbered generations of flying squirrels.
26. Morin thought that the purchase of a pony was a transaction requiring a great deal of deliberation.

27. Behind them followed a wild procession, hurrying in haste and disorder down the hill.

28. There, wedged close together, is a circle of warriors, passing the pipe around, joking, and telling stories.

29. Suddenly, close at hand, pealing loud and shrill, and in right good earnest, came the terrific warwhoop.

30. The most curious animal, however, was the fat, repulsive Gila Monster.

31. The minnows are apparently the flies' worst enemies.

32. One cause of a zero in the spelling test was his failure to notice the three *e*'s in *enemies*.

33. Across the buffalo's face hung a huge mass of matted hair, and across his nose and forehead were three large, white scars.

OPTIONAL EXERCISE

Nominative Pronouns

For years you have been taught that you ought to use the nominative forms (1) *I*, (2) *he*, (3) *she*, (4) *they*, (5) *we* when they are subjects or predicates. Have you a habit of using them? If so, a book should not waste your time by exercises in "It is *he*." "It is *they*." "She and *I* went."

If you have gone thus far in school without forming the right habit, what is wrong with your mind? Are you unwilling to learn? If so, a whole book of exercises and a whole roomful of teachers cannot train you. If you are willing, you can succeed by following the directions in the next two paragraphs.

Fill the blanks in the following five sentences with the five nominative forms given at the beginning of this Exercise, in that order:

1. I thought you and —— could be good friends.
2. Is that —— over there by the window?
3. I couldn't believe it was —— until she took off her mask.
4. It's not —— that I'm afraid of.
5. They didn't know it was —— until we yelled at them.

Write these in some notebook that you can refer to easily. Add to them a set of five of your own sentences that contain the five

nominative forms. Add a set of five questions containing the five nominative forms.

From now on watch your own speech to see whenever you use a wrong *me*, *him*, *her*, *them*, or *us*, and record your sentence in the notebook, with the *correct* pronoun in it, writing it five times. If you faithfully require yourself to do this for a month or two, you can make your tongue ashamed of itself.

SENTENCE-ERROR DRILL 4

Separate into sentences the paragraphs on Leaf 4 of the *Sentence Book*. These Sentence-error Drills will not do you much good if you race through them, putting in periods and capital letters by guess-work. You must be training yourself for your own composition. Each time you use a period, you must be sure that "this could stand all alone as a separate statement."

SENTENCE LESSON 5

The Spelling of Two Verb-endings

SPELLING SECTION 2

Dropping final *e*. There is an *e* on the end of *write;* it disappears in *writing.* So of *dine, dining;* of *come, coming.* Those look like the simplest forms in the world, as if any child could observe them once, see the principle, and with no mental effort always use *writing, dining,* and *coming* for the rest of his life. Yet there are bright students in every school—yes, in every college—who have never learned to use those forms invariably. *Coming* is so common that it is worth special emphasis. If you drop the *e* of *come* and add *ing,* what have you?

Always drop the final *e* of a verb before adding *ing,* unless you know a reason for not dropping it.

hope	hoping	shine	shining	become	becoming
scare	scaring	argue	arguing	use	using

This is easy to recite, but rehearsing the rule means little. What about the habit of always observing the rule, no matter how absorbed you may be in the subject you are writing on? Until that wrong form strikes you as a monstrosity, you have not formed the habit; you do not in any true sense know how to spell *writing* and *coming.* Anyone who has ever been confused will find he can help himself best by thinking of similar words together, especially in short sentences like "I was *writing* while they were *coming* into the *dining-room.*" This dropping the *e* is hard for uneducated people, who can seldom spell *using* and *hoping.* You must make *using* "seem right" to your eye, must form so strong a habit of dropping *e* that anything but *using* looks freakish.

The few verbs in which the *e* is kept before *ing*. One exception to the rule is the verb *singe* ("he singed his eyebrows"), which forms *singeing*, so as not to look like "*singing* a song"; another is *dye*, *dyeing;* and the *oe* verbs keep *e*—*hoeing*, *toeing*, *canoeing*, *shoeing*. These look queer, unnatural. There is hardly anything else like them in the language. Yet if you could examine a thousand blacksmith-shops that had signs painted by poor spellers, you would never fail to see the correct form "*HORSESHOEING*," with the *e*. Why is this so? Because every uneducated person loves the *e*'s, and in this one peculiar case he is right by accident. Every educated person drops the *e*'s and can hardly make himself keep them in the very few cases where they are proper.

Doubling a final consonant: words of one syllable. Next we take up the opposite kind of verb form, in which a letter has to be added. Have you ever understood why there are two *p*'s in *stopped* and *stopping?* These two forms are so common, and therefore so important, that they deserve a paragraph by themselves. A person who spells the past tense any other way than *stopped*—with two *p*'s—makes a whole theme ridiculous. Any older relative or employer or editor who finds that word wrong knows, without any other evidence, that the writer is careless in a hundred ways.

The same doubling is used with every one-syllable verb that ends in one consonant preceded by one vowel. (The vowels are *a*, *e*, *i*, *o*, *u*, *y*.)

drag	dragged	dragging	slam	slammed	slamming
plan	planned	planning	plot	plotted	plotting
bar	barred	barring	tip	tipped	tipping
scrub	scrubbed	scrubbing	swim	——	swimming

The verb *roll* is not one of this kind, but should be noticed here. It ends in two *l*'s. Its forms are *rolled*, *rolling*.

Doubling a final consonant: words of more than one syllable. Suppose you knew a verb *gin*, with a participle *ginning*.

If you place before this the syllable *be*, touching it lightly with your voice and putting the main force on *gin*, you will have what is called "a word with the accent on the last syllable." The voice hits the last part hard, sounding the way be*gin* looks. The participle is spelled just as the one-syllable participle would be, *beginning*, with two *n*'s. It is the same with *cur, curring; occur, occurring.* There are two *r*'s. It is the same with *compel, compelling; rebel, rebelling*; *refer, referring.* The voice gives a strong stress, an accent, to the last syllable of *prefer,* of *omit,* of *control;* the participles have the doubled letter: *preferring, omitting, controlling.*

The rule is that if a verb ends in a single consonant, preceded by a single vowel, and if the accent is on the last syllable —that is, if all three things are true—the final consonant is doubled before *ed* and *ing.* You think that you get the point at a glance? Very likely. You can recite the rule, give the illustrations, go to the board and write *compelling* and *omitting* without hesitation. But that is no proof that you "know" anything. The proof will come a month from now, or a year, when the teacher is dictating punctuation exercises and your mind is all taken up with semicolons. Can you write *occurred* then with two *r*'s?

Why is *departed* the correct form? Because the word ends in *two* consonants; our rule does not apply to it. Why is *repeating* the correct form? Because the single consonant is preceded by *two* vowels; our rule does not apply. Why is *opened* correct? Because the accent is not on the last syllable; the word sounds like *open;* our rule does not apply. So—once again to make sure—the rule fits only a small number of verbs, only those of which you may say all three things: (1) single consonant, (2) single vowel, (3) accent on the last syllable.

There are a few verbs that look like exceptions, such as *equip,* which has two vowels before the *p.* But here the *u* is not really a vowel; it has the *w* sound, as if the word were spelled "ekwip." The rule applies, and we write:

equip equipped equipping acquit acquitted acquitting

Here are the most common verbs that have an accent before the last syllable:

happen	happened	happening	open	opened	opening
develop	developed	developing	offer	offered	offering
suffer	suffered	suffering	travel	traveled	traveling

EXERCISES

I. State definitely why each of the following is correct. (Examples: "*Strengthened* has only one *n* because the accent is not on the last syllable." "*Repelled* has two *l*'s because *repel* ends in a single consonant, preceded by a single vowel, and the accent is on the last syllable; it sounds like re*pel*.") Write out the reasons for the five words in the first line, underlining the words that you tell about. The other words are to be studied for oral recitation.

dropped	moaned	transmitting	listening	complained
redeemed	reckoned	blurred	despairing	climbing
shoveling	referred	soaring	deferred	preferred
softened	stirred	opening	beginning	sinned
devoured	allotted	forgetting	shunned	occurred

II. Find for yourself the right forms of *banquet*. Does the voice say *ban**quet*** or ***ban**quet*? In the same way decide about *benefit, conquer, regret, broaden, delight, remit, adopt, condemn.*

III. Write a sentence of your own for each of the following groups, putting into each sentence all the words of that group. (Example: "You may be careless when snapping the camera, but you are compelled to take pains in developing your films.") Use the words of each group in any order you like.

1. slammed hopped
2. tipping dining-room
3. trapped dragging stopped
4. broadened lengthened opening
5. benefited suffered
6. occurred using omitted
7. scared offering planned
8. hoping controlled
9. writing preferred
10. rebelled coming
11. arguing referred
12. shining stopping

THEME LESSON 4

The Wearisome "and-uh"

***And* is a kind of crutch.** Have you ever heard an oral recitation that was full of "and, and, and-uh, and, and-uh, and-uh"? It is painful to listen to "and" for two minutes. Why, then, do most of us over-use the wearisome word? The explanation seems to be that as soon as we have finished a sentence, we are afraid of an awkward pause, but have not decided just what is to come next; we want to make some sounds to kill time while making ready for the real words; the handy noise is "and-uh."

All over the country teachers are in a crusade against the useless, time-killing, wearisome "and." Especially do they try to put "and-uh" to rout. When you have learned how disagreeable this trick of speech is, you grow to dislike it more and more; you feel sorry for anyone whose speech is crippled by "and, and." His recitation seems to drag along with a dull thump and drawl, thump and drawl, thump and drawl, as if it were on wobbly crutches.

Nearly all of us—old and young alike—use *and* too much when we speak before an audience. If we are a little flustered, or at a loss for what to say next, we support ourselves with "and-uh, and-uh." All of us ought to get along without the vocal crutches. We can succeed, if we really care to, by a simple recipe: "When you have finished a sentence, don't make any noise." Your audience is not in a hurry. They will be glad to have you pause a couple of seconds. Take your time. Wait. Decide what real words are going to come next. Don't say *and*. Say some real word that begins a real sentence.

"And-uh" is a serious matter. You would be astonished if you knew how much better a person's speech becomes when

he has quit the "and-uh" habit. His recitations seem almost made over. He sounds like a person who knows his own mind and who ought to be respected. Resolve that from now on you will notice closely the recitations of other students, to see how they fail by using *and* too much, or how they succeed by avoiding *and*. Resolve to free your own compositions from *and*.

ASSIGNMENT

Some funny anecdote, like the following one about General Grant, will give good oral drill in not using *and*. Put life into it by thinking up the direct quotations for the dialog. Resolve not to begin a single sentence, not to fill a single gap, with "and-uh." What will your last words be? Success in telling or writing such an anecdote depends on keeping an audience wondering what the end is to be, and stopping with that last sentence, that "snapper."

When General Grant was a youth of sixteen, his father sent him to a county fair to sell a horse. His instructions were to ask $150, but to sell for $100 if he could not do better. Young Grant artlessly told a horse-trader just what his father had said. The trader offered $100. "That's what father said," answered Ulysses, "but I'm not going to sell for less than $175."

SENTENCE-ERROR DRILL 5

Separate into sentences the paragraphs on Leaf 5. You will find this work a little harder than Drill 4; it is worth doing carefully.

SENTENCE LESSON 6

Predicate Nominative and Object

The object of a verb. One of the easiest constructions to explain is the "object of a verb." When a verb shows that the subject performs an action directly upon some person or thing, that person or thing is said to be the "object."

1. He lifted the *book*.
2. We bought some *candy*.
3. Jim saw a *trout*.
4. No one could find the *place*.
5. The speaker made *gestures*.
6. Some lizards can change their *color*.
7. They used some *common-sense*.

When personal pronouns are objects, their forms should be *me*, *him*, *her*, *us*, or *them*.

An object never explains the subject; it is never the same thing as the subject.* There is never any helping word to show how the action passes from the subject. In "Jim looked *at* a trout" the verb has no object, for Jim did not "look a trout," but "looked *at* a trout." In the following sentences the verbs have no objects, because in each case there is a helping word that shows how the action passed from the subject.

1. We walked *up* the street.
2. The ship struck *on* a rock.
3. They rushed *against* the foe.
4. The agent laughed *at* us.

"We walked" (we are acting), but we did not "walk anything." "The ship struck" (it was acting), but it did not "strike anything."

Here is a point at which some sensible students "don't see why." They say that the ship did, as a matter of fact, "strike something"; it struck the rock. That is the difference between a shipwreck and a sentence. The fact is that the ship did strike

*Except in the case of a reflexive pronoun: "He shot *himself*."

a rock, but the person who describes the wreck does not express it that way. Grammar has nothing to do with ships and rocks; it deals only with what people say about ships and rocks. Some other writer might say that "the rock was struck by a ship," or that "the ship and the rock had a collision." When he has written the words, we have to decide what his words are doing in his sentence. Now, our author did not say that "the ship struck a rock." His statement is that "the ship struck *on* a rock," in which *rock* is not an object of the verb.

Always tackle words in that way. Never talk about what might have been said; examine the sentence that is actually before you. If an author says that "we walked the street," *walk* has an object. If he says "walked *up* the street," *walked* has no object.

Many pupils are tempted to call any noun after the verb "an object." It is marvelous to see them go wrong and go wrong and go wrong for no other reason than that they blindly seize that noun after the verb and call it "object of." Why young people should be so in love with "the object" nobody knows. Nobody knows why they are so dreadfully afraid of "predicate nominative"; but that is the fact.

How to find verbs. Before we can learn about objects, we must be able to find verbs. You probably discovered in Sentence Lesson 2 that you could not get anywhere, could not begin to make a sensible answer, until you were sure what the verb was. Its different parts may be separated by other words. Go through the seven sentences that follow, putting together the italicized words as one group, leaving out the "in-between" words. ("Italicized" means printed in light, slanting type.)

1. This *could* not possibly *have been done* in a cold climate. (Think of *could have been done* as one solid verb.)

2. What *can* he *be doing?* (If you put the verb parts together and arrange the sentence in the form of a statement, you have "He *can be doing* what," in which the word *what* is the object.)

3. I *had* often *been* most earnestly *invited* to visit them.

4. But her arms *had* not yet *relaxed* their clutch.
5. Yet this *could* scarcely, in any manner, *affect* the result.
6. My weight *had been* greatly *reduced* by illness.
7. He *had* never in his life *been* so rudely *treated.*

Stop, look, and think before you say "object." When you have found the verb in any sentence, ask "Who or what ( )?" This gives you the subject. Always follow that plan. Never rush at a noun with your eyes shut and call it something before you think. Always do for yourself what you are required to do in recitation: first find the verb. Next ask "Who or what ( )?" Not until you have taken those two steps—until you have found the verb and its subject—can you have the least notion about anything else. Then ask yourself whether there is any noun or pronoun that tells what the subject *is* or *was* or *might have been* or *became* or *was called* or *was chosen;* whether it explains the subject and means the same thing as the subject. If you find one, it is a predicate nominative. Worry about predicate nominative first.

Here are four examples of the way to attack sentences:

1. "That would surely have been an easier lesson." The verb is *would have been.* Who or what *would have been? That* would have been; the subject is *that. Lesson* explains the subject, tells what *that* is. It is a predicate nominative.

2. "Immediately after the game Franklin Field became a surging flood of yelling students." *Surging* is surely not a verb; *yelling* is not a verb; the verb is *became.* Who or what became? *Franklin Field* became, and is the subject of the verb. *Flood* explains Franklin Field, tells what it was. It is a predicate nominative.

3. "The military coat became the young fellow very well." The verb is *became.* Who or what became? The *coat* became. Does *fellow* explain the coat? Does it mean the same thing as the coat? Does it tell *what the coat was?* Certainly not; the coat was not the boy. Did the coat perform any action directly upon the boy? Indeed it did; it set him off to advantage—acted directly upon him. *Fellow* is the object.

4. "Down under that heap of rubbish lay a treasure more precious than rubies." The verb is *lay* (a past tense, meaning *did lie at that time*). Who or what *lay?* Do you suppose that after these pages of warning and drill there is anyone in the class who can give the wrong answer? Almost surely there is. If that word in front of a verb were a rattlesnake, some people would grab it just the same and call it the subject without any fear. Always think. It takes only a second or two, and it pays. Anyone who really asks "What lay?" will know that a *treasure* was lying down under that rubbish. The *treasure* lay. *Treasure* is the subject. Is there any word that tells what *treasure* was, that explains *treasure*, that is the same thing as *treasure?* All you can say is *precious*, but this is not attached to the subject by the verb—that is, the sentence does not say that "the treasure lies precious." So at present we are not prepared to tell about the word. We do know that there is no predicate nominative in this sentence; nor is there any object.

EXERCISE

Write a list of all the verbs, subjects, predicate nominatives, and objects in the sentences on the next page.

SENTENCES FOR THE MODEL

1. All this, my dear parent, is just a blow-off.
2. Night after night the melancholy drums sounded through the villages, calling men out to fight, as they have called for centuries.
3. The world consumes over two billion pounds of coffee annually.

MODEL

	Subjects	*Verbs*	*Predicate Nominatives*	*Objects*
1.	this	is	blow-off	.....
2.	drums	sounded	.....	.....
	they	have called	.....	.....
3.	world	consumes	.....	pounds

Of course there never could be *both* a predicate nominative and an object after any one verb. Notice that in the second

sentence *calling* and *to fight* are not verbs. In the sentences below there are several of these "verbals"—words which are somewhat like verbs, but are not verbs. Remember, as you attack each sentence, that you must first find the verb, and then its subject.

1. Margaret had been for years her father's attentive pupil.
2. Down went Gerard on his knees.
3. The Dominicans were at that time the most powerful order in Europe.
4. About seven years ago a club of those promoters came to him with a proposal to destroy this mill.
5. This Pedro would have been, in spite of his vicious youth, a good companion for my boy.
6. Down went my hand again, and a second owl came blinkingly to the light.
7. My grandmother had done a great deal of reading in her day.
8. He later commanded in the south of India against the brave and unfortunate Lally.
9. This is the dark side of the situation.
10. The worst thing in the world for a person suffering with headaches is eating late at night.
11. He opened his pallid mouth like a landed fish and gasped for joy, while the dumbfounded Pepperell sat up on the floor and stared at his enemy.
12. The ants are a very respectable people.
13. The loss of so much money would have been a calamity to my uncle if he had not been such a philosopher.
14. There should have been a very different answer.
15. Beyond the wide, blue channel of salt water lay a rocky island.
16. For thirty-five centuries the tomb of this Egyptian king had been a secret hidden from the thievish Arabs.
17. By a quick, skilful twist of his wrist he landed the salmon.
18. Tino received the cheap little Christmas present without any sign of knowing our reasons for being so stingy.
19. The sharks never come north so far as this.
20. Under my sweater there are some pineapples.
21. Didn't you ever pay for the belt?
22. Through the long front hall came a procession of the queerest little masked figures imaginable.
23. The gentle rainstorm became a perfect tempest.
24. The pure mountain stream had now turned into a muddy canal.

OPTIONAL EXERCISE

Pronouns as Objects

Here is a puzzle that teachers have never solved: "If students like to use the objective forms of pronouns for predicates, why should they not like to use them as objects?" Why do students use such queer expressions as "I saw *he*" and "She invited *I*"?

Perhaps you will reply that you never heard anybody use pronouns in that queer way; and it is true that all people do use an objective form when a *single* pronoun is directly after the verb. But if there are two objects, the case seems to be all different. Many persons use a nominative where the dashes are in the following sentences: "I saw the conductor and___ talking together." "She invited Tom and ___ to go with her." Of course the nominatives do not make sense; we ought to say, "I saw the conductor and *him*." "She invited Tom and *me*."

Write down the list of the five objective forms of the personal pronouns: *me*, *us*, *him*, *her*, *them*. Make a sentence into which you put the first form, *me*, as the object of a verb after a noun or another pronoun. In the same way make a sentence for each of the other four objective forms. Make up, in a similar way, five questions, and then a set of five statements and questions mixed. Keep this for a record. Whenever in future you catch yourself using a nominative as the second object of a verb, be impatient with yourself; punish yourself by writing the sentence out correctly fifteen times. A few such penalties may work wonders.

At this stage of your education no book can do much to alter your bad habits. No teacher can do much unless you are willing to help by punishing yourself.

THEME LESSON 5: ASSIGNMENT

A New Kind of Coasting

If a detective and a scientist worked together to solve the photograph on the opposite page, they might reason out what the man is doing. We ordinary citizens cannot be sure, but we can guess enough to see a theme topic. If you wish not to be too far from the facts, answer some questions before you plan your paragraphs: What is the man sitting in? What is the white substance that his stick stirs up and that is running into the water below?

Solving the puzzle is not important and will not make a story. But if you imagine why the man had to take such a slide and what the result was, if you tell about his adventure in such a way that you make us care what happens, and if you keep your eye on *those very last words*, you ought to have a story that will keep the class listening.

Plan to write more than 200 and less than 300 words.

When you have finished your theme, turn back to page 18 and read the sentence at the bottom. Have you found some of your own errors? Is there a generous margin, and are the paragraphs well indented? Have you left spaces between words? Did you look for a sentence-error?

A NEW KIND OF COASTING

SENTENCE LESSON 7

Some Common Verb-forms

SPELLING SECTION 3

The ending *ying*. You know how to spell *study–studying* and *hurry–hurrying*, but can you do as well with *accompany–accompanying?* Is your eye used to that *ying?* A few little *ie* verbs have the same ending: *tie-tying*, *lie-lying*, *die-dying*. Think of these verbs in sentences: "We were *lying* in the shade." "Why do you suppose he is *tying* himself in a bow-knot?" *Tying*, *lying*, and *dying* are the only ones that often occur in themes. Put them with *trying:* "I am *trying* to keep from *untying* the parcel that is *lying* on the table."

The forms of *lie*.* The verb *lie*, meaning "to tell an untruth," is regular: *lie, lies, lied.* It is well known by everyone. But the *lie* that means "to recline," "to be in a position," has to be taught in school. Its past tense is *lay*. Very few students can say, "Last winter, when I had the measles, I *lay* abed four days," or "My overcoat *lay* in a cedar chest all summer," or "The snow *lay* two feet deep here last April." Some young Americans never really feel that *lay* is a past tense at all, because it sounds incomplete; they are always skeptical about it, always suspicious that it is a grammatical fancy, not actually necessary for flesh-and-blood people. But such very live places as business colleges still have to teach it. Accustom yourself to saying, "The ship *lies* at anchor." "She had been *lying* there all night." "She will *lie* at anchor several days." "She *lay* at anchor in the same spot last week." "How long did you say she had *lain* there?"

lie	lay	lain	lying

* If any class needs drill with the correct forms of such common verbs as *sit, set, see, go, do*, etc., adapt the Optional Exercise of this lesson to the weaknesses that appear. See "The Intolerables" of Theme Lesson 7, page 65. Consult the *Pilot Book* comments on this lesson.

The endings *ies* and *ied*. The change in *tie* and *lie* is unusual. The opposite change—from *y* to *i*—is more common.

try	tries	tried	study	studies	studied
hurry	hurries	hurried	reply	replies	replied
cry	cries	cried	deny	denies	denied

Any sensible person can quickly learn to recite on the change of *y* to *i* before *es* and *ed*. But that does not prove that he knows how to spell *tries* and *cries* and *replies*. He does not really *know* the spelling until he has formed the habit of *ies* and *ied* so firmly that the wrong form would look absurd next week or next month if it appeared in his mind when he was writing hurriedly—would look wrong before it ever got on to paper. Make *ies* look right to your eye. That wrong spelling is in your own brain; you have never seen it in print. You should be so used to *ies* that you would be startled if you saw your hand writing any other letters.

Go slowly through the paragraph below, pausing a moment at each verb form, remembering that what seems natural enough when displayed in a list may appear different when mingled with other words. You never know spelling until you are familiar with forms in whole sentences.

When David is questioned, he replies in such a spirited way that Saul trusts him. He tries on the armor, but it is not to his liking. All he wants is a few pebbles that are lying in a brook. There they have lain for thousands of years, rolled about by the spring floods, until now they are worn smooth. Five of these David selects, putting them into a pouch that he carries at his belt, and then hurries to encounter Goliath. "Am I a dog that you expect to drive off with a stick?" cries the giant. David answers, "You are coming with a spear as big as a weaver's beam, but I come in the name of the Lord of hosts. I will give your carcass to the birds." Thereupon he shies a stone with his sling, hitting Goliath right in the middle of the forehead. The big Philistine topples over, and while he is dying David cuts off his head, holds it up, and cries, "Charge them now." The Israelites put the Philistines to flight and keep on pursuing them clear to the gates of Ekron.

The *ay* verbs. Expect *ay* verbs to be regular.

play	plays	played	delay	delays	delayed
pray	prays	prayed	dismay	dismays	dismayed
stay	stays	stayed	decay	decays	decayed

The other way of spelling *stayed* is old-fashioned.

There are three—and only three—*ay* verbs that are irregular in their past tense, which is spelled with *aid*.

lay lays laid pay pays paid say says said

The compounds also have *aid: inlaid, overlaid, repaid, unsaid.*

Learn *lay*, *pay*, and *say* in that alphabetical order and get used to *laid*, *paid*, and *said*. Don't compare them with the other kind, but think of them as a group of three curiosities. They are very common. Remember "laid, paid, and said."

Three *o* verbs. Follow this plan of "similar forms together" with any word that troubles you. Group it with other words that are like it. If you put *lose* with *move* and *prove*, you may perhaps set yourself straight for life. Remember "lose, move, and prove."

Five *ea* words. In a similar way group together *bear*, *tear*, and *wear*, putting with them for convenience *break* and the adjective *great*. "He can bear the wear and tear that breaks the health of some great athletes."

The past participle of *write*. You know how to pronounce *kitten*, *mitten*, *bitten*, *smitten*. How, then, must you spell *written* in "I have *written* a letter"? Think of it as a "double *t*" word, with two *black t*'s—wri*tt*en.

Dropping final *e*. There are two *u*'s in *pursue;* the *e* disappears in *pursuing*. It is not so serious to misspell *pursue*, because it is only one word, which you don't often use. It is not a serious fault if you misspell *canoeing*, for that is an uncommon form. But to go wrong with the ending of *pursuing* is the saddest kind of mistake; it shows ignorance of a simple, general rule; it proves that you will go wrong with a hundred

other verb forms, and that you have not even begun to learn to spell. After you have once thoroughly understood a principle, the most severe marking will be just if you "forget" when writing a theme.

This is always true about spelling. Your written tests and themes will be marked down very little (perhaps not at all) for misspelling unfamiliar words, but there is hardly any limit to what must be taken off for violating a fixed principle that applies to hundreds of words. It may not be a grievous sin to have a wrong letter in *eliminate* or *discipline*, but it is inexcusable not to be able to "drop the *e* and add *ing*"; the last syllables must be correct: *eliminating*, *disciplining*.

We have reviewed what was said in Sentence Lesson 5. We shall be reviewing all the year. Many in the class have no idea how important the rule is; few realize how hard it is to apply the rule *always*, in every letter or written test. Four hours of care in the English class will not balance twenty hours of carelessness in all other classes. Only by repeating and reviewing constantly in this class can we hope to get rid of vicious habits and gradually set up the right ones.

EXERCISE

For each of the following groups write a sentence containing all the words of the group. Underline the words.

1. bear lose tries
2. replies lay (past tense of *lie*) great
3. tying break tear
4. written denied said
5. tried wear moving
6. lying hurries writing
7. lay (past tense of *lie*) dying prayed
8. delayed writing paid
9. dismayed writing cried
10. denies studying too
11. lies pursuing across
12. cries denies delayed
13. asks studies surprised
14. reproved played stopped
15. stayed lay (past tense of *lie*) removing
16. proved tying lies
17. writing tries paid
18. laid paid said
19. losing their moving
20. tying ninth running
21. replies proving great

OPTIONAL EXERCISE

The Verb *lie*

Write a sentence not less than seven words long that contains the form *lie*, meaning "to be in a position"—for example, "In April the patches of snow still *lie* among these shaded rocks." Then do the same for *lies*; then the same for the past tense, *lay;* then for *lain* (after *has* or *have* or *had*); then for *lying*. You will then have a set of five sentences.

Invent another set of five sentences, using the same five forms, in questions. Make a third set of five sentences, each containing one of the five forms.

Such an exercise will show you how to train yourself. Think of *lie, lying, lain*. Make a couple of sentences as you go to school tomorrow; make two or three more when you go home the next day.

After that whenever you slip into the wrong form, penalize yourself by inventing once more fifteen sentences in three sets of five each. If you care to form the right habit, you can succeed by "sentencing" yourself to these terms of hard labor until your tongue and your pen obey you.

Follow this plan for any gross verb-error that appears in your speech.

SENTENCE LESSON 8

Transitive or Intransitive

How to tell whether a verb is transitive or intransitive. If the subject of a verb is being acted on, we call the verb "transitive passive." You have an idea what "passive" means: being quiet and not resisting. A passive verb shows that the subject is receiving the action.

1. The trout *were being caught* by dozens.
2. We *were invited* to the wedding.
3. My orange *has been stolen.*
4. The bell *has been rung.*
5. The ball *is put* in play.

Every verb must be one of three things: it is either (1) transitive passive, or (2) transitive active, or (3) intransitive.*

In deciding about any verb first find the subject. Then ask, "Is the subject acting or being acted on?"

1. If it is being acted on, the verb is transitive passive.
2. If there is an object, the verb is transitive active.
3. If the subject acts, but there is no object, the verb is intransitive.

Transitive (spelled trans *i* tive) means in Latin "going over." A transitive verb shows that the action "goes over" to an object or to a passive subject. But if no such transfer of action is shown, the verb is called "intransitive," meaning "not going over."

A very few verbs (like *is*, *lie*, *seems*) are always intransitive. Otherwise we never know whether a verb is transitive or intransitive unless we see it in a sentence. The word *stand*, for instance, may be a noun, or an intransitive verb, or it may have an object.

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*See note in the Appendix, page 450.

There is nothing very hard about telling whether a verb is transitive or intransitive. See how quickly the verbs in this sentence may be handled:

The bucket *was* continually *filling* with the sap from the great maple tree; it *had* that very day *been emptied* twice and there it *awaited* more of the sweet juice.

MODEL FOR ORAL RECITATION

The verb is was filling. The subject, bucket, acts, but there is no object; therefore the verb is intransitive.

The verb is had been emptied. The subject, it, is acted on; therefore the verb is transitive passive.

The verb is awaited. It has an object, more; therefore it is transitive active.

WRITTEN EXERCISE

Show clearly why each verb in the following sentences is transitive passive, transitive active, or intransitive. Follow the Oral Model, numbering the work properly and underlining the words that you quote from the sentences. This requirement to underline words will be understood in future whenever the lines are used in a Model.

1. This wall ran between the woods and a pasture; and parallel with it, on the woods side, was a foot-path.
2. Suddenly the noon hush was startled by Solitary's whistle.
3. Lengthwise, upon one of the fence-rails, the mother of the little chipmunks slept peacefully.
4. A rough, dark country road is frequently an uncomfortable and even a dangerous place.
5. After the cotton has been picked, it is taken to a great public ginnery in wagons holding fifteen hundred pounds or more.
6. In the summer of 1770 the rains failed; the earth was parched up; the rivers shrank within their beds; and a famine filled the whole valley of the Ganges with misery and death.
7. While the girls were waiting there, they were overtaken.
8. The engineer had been gradually growing drowsier.
9. He never kept any medicine in the house.
10. For over a century the old hat had been lying in the attic.

SPELLING SECTION 4

You will examine the spelling of these black-type words with some fear and respect if you realize that each one has conquered its thousands of victims.

Are you *sure* you can spell *sure?* Some persons are helped by remembering "I am **sure** it is **sugar.**"

The Latin word *et* means *and; cetera* means *all the rest.* The abbreviation is always **e, t,** and **c.,** with a period after it. "Such words as *sure, insure, assure,* **etc.,** are hard to spell."

The word *used* has a meaning of "was accustomed to." We say, "He *used to* call on us every night." "I *used to* think algebra was hard." Do you think you have mastered **used to?**

"He was *quite* conceited over the victory." "It is *quite* hot in this room." This word is spelled **quite.**

"He *led* the horse on to the track." "He was *led* astray by wild companions." "Harry sprinted and *led* by two yards at the finish." The past tense is **led.**

"Have we anything to eat? Nothing **except** some crackers." "There was no one in sight **except** an old fisherman."

The wrong form of **all right** is so thoroughly planted in many minds that only a great effort will root it out. It is **all right** the teacher supposes after he has seen a whole class write it correctly as two words. But it is really **all wrong,** for next week it will be misspelled again.

Some very common phrases—two distinct words—are **at last, in spite, in fact. In fact** a teacher may be assured that **in spite** of all his efforts he may **at last** be unable to teach everyone to spell **all right.**

An *s* is added directly to personal pronouns, without any apostrophe.

ours yours hers theirs its

Fix **its** in your mind. Even though you have no trouble now, you may get into trouble later, after you have been drilled in forms of nouns. "*Its* has slaughtered *its* thousands."

THEME LESSON 6

Throw Away the Oral Crutches

The "so" crutch. In oral composition many students have the habit of stumping along on "so," as if they were lame and needed crutches. *So* is a useful word once in a while at the beginning of a sentence when we really mean *therefore as a result of what I have said*—thus:

"Ulysses was a very shy, gawky-looking lad. *So* the horse-trader supposed it would be easy to cheat him."

But *so* is silly in the following sentence:

"Well, Ulysses was riding along, whistling 'Yankee Doodle.' *So* a horse-trader rode up beside him."

Never use *so* to add another statement unless you mean *therefore as a result.*

The "why-uh" crutch. Many students—in some schools a large majority—instinctively begin every recitation with "why-uh." Apparently they are startled at hearing their names called and feel that some sounds are demanded immediately; accordingly they emit a "why-uh," then think a moment, then begin to use words. Don't make such sounds. Take your time. Wait. Decide what your first word shall be.

The "well" crutch. Another exasperating habit is using "well" every little while. There is seldom any excuse for "well" in recitations.

Throw away your crutches. It is not wrong to use *and* or *so* or *why* or *well* occasionally; polished public speakers use these words now and then. They are wrong in school only

because they are used constantly as aids in crippled speech. In school there is only one safe remedy for invalids—"throw away your crutches altogether." It is often necessary to put an absolute ban on the useless *and*, *so*, *why*, or *well* at the beginning of a sentence.

There used to be in the little church of St. Anne de Beaupré, in the Province of Quebec, a great stack of crutches left by cripples who had been healed at the shrine. Most American schools need some place where weak speakers can be healed and leave their *and-uh*'s and *why-uh*'s.

ASSIGNMENT

Plan to tell orally such a story as "A Fine Haul" that follows. It might be proper to say at one point, "Well, Mrs. Arber finally finished all her errands." But more likely it would be better training not to allow yourself to use one such word.

What sentence will be best at the very end?

First paragraph: Mrs. Arber was in a street-car, going to do a number of errands. She sat next to a talkative woman. As she rose to leave the car, she absent-mindedly took up the woman's umbrella. You should make it clear that Mrs. Arber was refined and honest, that the woman was of a different sort.

Two very short paragraphs of dialog: What the woman shrieked out; Mrs. Arber's brief and quiet answer.

Fourth paragraph: Mrs. Arber's last errand was to get four umbrellas that had been repaired at a shop. When she sat down in the car on her way home, she found herself next to this same woman. The woman, now certain that Mrs. Arber was a thief, was silent and scornful.

Fifth paragraph, very short: But she broke silence at length with, "A fine haul you made today!"

SENTENCE LESSON 9

Nominatives of Address and Exclamation

The nominative case. A noun or pronoun used as the subject of a verb is said to be "in the nominative case." A noun or pronoun that is a predicate nominative is also in the nominative case.

The nominative of address. A noun or pronoun used as the name of a person or thing spoken to is called a "nominative of address."

1. *Mother*, may I go?
2. It isn't here, *Henry*.
3. Old *racket*, you're nearly worn out.
4. Do you suppose in your wildest dreams, *madam*, that you can ever be as rich as that?

Sometimes a pronoun is used with the noun, and occasionally a pronoun is used alone, in this same nominative of address —thus:

1. Come at once, *you rascal!*
2. *Thou knave*, I'll punish thee!
3. What are you doing—*you* in the third seat?

In such a question as "What are you doing?" *you* is the subject of *are doing*.

The nominative of exclamation. A noun or pronoun that is used for making an exclamation is called a "nominative of exclamation."

1. *Heavens!* what a noise they make!
2. A *horse*, a *horse!* my kingdom for a horse!
3. *Nonsense!* don't talk that way.

EXERCISE

In the thirteen sentences that follow select all the nouns and pronouns that are in the nominative case. Prepare written work according to the Model.

SENTENCE	MODEL
Great Scott! My dear fellow, you have become a perfect maniac.	Scott is a nominative of exclamation. Fellow is a nominative of address. You is the subject of have become. Maniac is a predicate nominative with have become.

This Exercise requires close attention. You are not to guess vaguely that any noun or pronoun is in the nominative case. Try to have every nominative in your list, but remember that it is worse to put in an object than to overlook a nominative. Include such words as *this*, *those*, *all*, *some*, *each*, *others*, etc., if they are really pronouns in the nominative case. Two of the sentences contain no nominatives. There should be thirty nouns and pronouns in your list.

1. Imagine a man sleeping soundly through all that!
2. Lincoln showed his book to the judge of the court of appeals.
3. He would run a horse to death getting there, make for the back room of the Turf Club, where all kinds of gambling games are run, and there lose every bit of the money.
4. In such a case, my lord, don't you think that a little mercy might be shown?
5. On, on they plodded, until they became mere specks in the distance.
6. Oh, rubbish! There is no hurry.
7. Each is pleased; neither feels cheated—and that is the best result possible.
8. Some are not fond of it, but others like the taste as soon as it hits their palates.
9. When water is heated very hot, steam is generated, and this, if kept under pressure, possesses a great power of expansion.

10. This would not have been a very pleasant meal if some rich pastry had not been brought from the prince's carriage.

11. Come out into the garden and get a breath of this glorious fresh air.

12. Each part of the drill may have been good exercise in itself, but the whole result could hardly be called a success.

13. In the meantime western Canada remained an almost untrodden wilderness.

SPELLING SECTION 5

In Sentence Lesson 7 we learned forms like *studied* and *hurries*. If a verb ends in a *y* that is preceded by a consonant, the *y* is changed to *i* before the *ed* or *es* is added. The same change is made to form the plurals of nouns that end in *y* preceded by a consonant.

story	family	enemy	lady
stories	families	enemies	ladies

(Of course you see that second *e* in *enemy*.) The same change is made with adjectives and adverbs.

easy	happy	heavy	lucky	early
easier	happier	heavier	luckier	earlier
easiest	happiest	heaviest	luckiest	earliest
easily	happily	heavily	luckily	

The same change is made when we add *ness* to form a noun.

happy	heavy	clumsy
happiness	heaviness	clumsiness

Can you spell *lonely? lovely?* Each has an *e* in it.

lonely	lovely
loneliness	loveliness

Loneliness is fairly common. It is a hard word for some.

You know what *busy* means. If you wished to make a noun of it by adding *ness,* could you hold your mind steady enough to do just exactly what you ought to do? Could you really change *y* to *i*—not altering anything else—and add *ness?* That would give b u s i n e s s—meaning "the condition of being busy." Some pupils are deceived by that word year after year because their eyes have imagined a wrong picture. You can never see in print any form but business, in spite of the queer way we pronounce it. Probably a fourth of all high-school students have had (or still have) trouble with *business.*

This one word may not be such a great matter, but the discipline of thoroughly unlearning any wrong form trains a person to fight against other wrong forms. He has fooled himself into believing a lie, for the eye never saw that wrong form at all. In his brain is a deep groove—some nonsense spelling. No teacher, no book, can plane it out. Only the person himself —by writing the word many times in sentences of his own, and frequently thinking of the right form—can unlearn the lie that is stamped so deep in his mind.

SENTENCE-ERROR DRILL 6

Separate into sentences the paragraphs on Leaf 6. Probably you will find the task an easy one; probably you can perform it without a single bad error. If so, ask yourself this question: "What excuse is there for me if I ever again make this sort of error in my own writing?"

SENTENCE LESSON 10

The End of the Sentence: Nouns of Address, *yes*, and *no*

Punctuating by grammar. During the last three years, while you have been learning some uses of commas, you have seemed to go around a circle of the same old subject. But the circles have grown wider. This year you are to swing far outside of where you have ever been before, learning the reasons for punctuation by a study of grammar. Every grammar lesson in the book will teach something that is needed for a clear understanding of how to separate sentences and parts of sentences. As fast as we can prepare the way by grammar, we shall put our knowledge to use. Keep that fact in mind as you do the easy work for today. You have still much to learn before you can make the circuit of this year's knowledge and know surely, in any kind of case, where commas and periods belong.

This lesson, though it is largely a review of elementary rules, requires you to know the difference between a nominative of address and a nominative that is a subject or a predicate. There are several new ideas; the exercises are harder than anything you had last year and will demand some thinking.

The habit of using punctuation. There is another reason for circling around the same old subject—to strengthen the habit of *using* periods and question marks and commas. Many students who can do the exercises well have not formed the habit of *using* their knowledge always in all their writing. Whenever you have a lesson in punctuation, think of forming *the habit of using* the right marks every time your pen traces a sentence on paper.

Mark the ends of the sentences on Leaf 7. Your work for today is to punctuate Leaf 7 in the *Sentence Book*.* The

*See the note on page 15.

most important part of the exercise is to put the right mark at the end of every sentence. Each time you close a sentence, think of forming the *habit*. You will waste your time unless you are trying to set up a *habit* of marking the end of every sentence in your own writing.

1. A sentence that makes a statement is called "declarative." It must be closed by a period.

I want to know what you are doing.

2. A sentence that gives a command is called "imperative."

Come here, my boy.

An imperative sentence must be closed by a period. On Leaf 7 are several commands. You may expect commands on any Leaf beyond 7.

3. A sentence that asks a question is called "interrogative." It must be closed by a question mark. There are likely to be several questions on every Leaf.

4. A sentence that expresses strong emotion is called "exclamatory." It must be closed by an exclamation mark. Any one of the first three kinds of sentences may be made exclamatory if the writer wants to show strong emotion.

1. I am *not* a thief!
2. Come here instantly!
3. What have you done!

Number 3 means: "I know perfectly well what you have done; I am not asking for information; I am exclaiming at the horrible thing you have done."

Often some word that shows the emotion (an "interjection") is placed at the beginning of a sentence.

Alas! we found that the report was only too true.

An exclamatory word may be followed by an exclamatory sentence.

Good heavens! look at that flock!

If the interjection is spoken in close connection with what follows, simply a comma may be used.

Oh, what a sight it was!

Deciding about the commas on Leaf 7. After you have studied Rules 1 and 2, given below, decide whether the rules call for any commas in the sentences on Leaf 7. If commas are needed for either of these two definite reasons, put them in. *But do not put them in for any other reason.* Never guess or "kind of think" about commas. Use them only for a definite reason that has been given in the rules. It is worse to put in aimless commas than to leave out the ones that are needed. In some of the sentences there ought not to be any commas.

Rule 1. A noun of address is set off by commas.

1. Do you think, my dear *sir*, that I am a beggar?
2. *William*, whose hat is that?
3. Please come here, *mother*.

Rule 2. *Yes* and *no* are set off by commas.

1. Yes, you may.
2. No, not if I have my way.

EXERCISE

Punctuate the sentences on Leaf 7 of the *Sentence Book*, by putting in the necessary commas, periods, question marks, and exclamation marks. Never begin to punctuate one of these sentences until you have read it through.

THEME LESSON 7

The "Intolerables"

The "Mari-uh" remedy. One class got rid of "why-uh" by saying in concert "Maria" whenever a student used the unpleasant word. Anyone who used "why-uh" was called a "Mari-uh." The word became unbearable. After an irritating word or a certain grammatical error is thoroughly understood by a class, it ought to become unbearable. Some classes have posted in the recitation-room a list of these "intolerable" expressions. If a class wishes to improve its speech, a committee might be elected to draw up such a list and add to it from time to time. It should never be very long; more can be accomplished by a steady attack on a few errors than by skirmishes with a great many.

Only public opinion can drive away errors. Have you ever thought that no book or teacher can scare off the errors? No book can make any expression intolerable so long as public opinion in your class allows it. A teacher can only banish errors from one room, for one day. Any "intolerable" will flourish until a class really attacks it with public opinion.

Is the perpetual "why-uh" unpleasant to most of you? If so, and if you let your opinion be known, the word will disappear.

Expressing public opinion. If a bulletin-board is provided, marked "Don't Be Intolerable. Use These," what should head the list in your school? It might be *they did* or *I saw* or *those things*, though the wrong forms of *did*, *saw*, or *those* are almost "unmentionables." Each class must find out for itself what words to post, and it should add to the list only one at a time, after considering and balloting. For example, it might not be wise to put *I shall* in the list, because the use of

will with *I* and *we* is not a bad error. Post only what you care to fight for. No word should have sentence of death pronounced upon it until its case has been given a fair hearing. Young people are often too severe and hasty in condemning words that are by no means intolerable.

Don't post the wrong forms. In some cases you may not do harm by putting tabooed words on a bulletin-board; if you use green quotation marks, you may make the errors seem all the more absurd. But, in general, beware of advertising wrong forms. Display the correct words. An ordinary school list might be something like this:

Everyone . . . his	*this* kind
Tom (without "he")	there *are*
This (without "here")	it *doesn't*
gover**n** ment	**a** in *catch*
g in *ing* words	hun**d r e d**
e in *get*	which
o in *for*	idea (no *r*)

It will not do to take the heart out of oral composition by being too severe on errors. Old habits are overcome slowly, and we must have patience if a student shows that he is trying. But it does us good to be impatient with ourselves.

ASSIGNMENT

Prepare a three-minute oral composition, based on some bare anecdote, like the one below about "The Generous Robber." Rehearse it aloud, not letting yourself slip back into tiresome habits or black-listed errors.

A woman on her way home from a day of Christmas shopping was held up by a robber, who demanded her purse. She pleaded with him not to take a poor woman's money, but he was relentless. "At least," she said, "let me have enough for car-fare home." He grabbed the purse, gave her a quarter from his pocket, and hurried off. On the car the woman counted up her loss. She had started out with $30 in a shabby, worn-out purse; she had spent—she counted up three times to make sure—$29.85!

SENTENCE LESSON 11

Adjectives*

Some words that are not adjectives. Before we can begin with adjectives, we must look at three kinds of pronouns, words that are used in place of nouns.

(1) The "personal" pronouns—*I*, *you*, *it*, etc., are used in place of the nouns that really name persons or things. In place of *Helen*, *James*, *the automobile*, we may use the personal pronouns *I*, *you*, *it;* in place of the noun *man* we may use *he;* in place of the noun *women* we may use *they*.

(2) "Demonstrative" means "pointing out." In the following sentences *this*, *that*, *these*, and *those* are used as pronouns to point out something that is not named—that is, they are used in place of nouns.

1. *This* is the way.
2. *That* is mine.
3. We want *these*.
4. Are *those* the ones?

(3) The "indefinite pronouns" may be seen in the following sentences. They are used in place of nouns to refer rather "indefinitely" to persons or things that are not named.

1. Are those the *ones?*
2. *Each* has his own task.
3. *None* of us knew the lesson this morning.
4. *Some* are born great; *others* achieve greatness.
5. Here are two questions; answer *either* or *both* of them.

What an adjective is. But when we see *this* or *one* or *each*, we do not know that they are pronouns. We can know that they are pronouns only if we see them in sentences, used in place of nouns. When we see "this man" or "one wheel" or

*For a lesson in compound adjectives see Sentence Lesson 56, Part Five.

"each brick," we find that *this*, *one*, and *each* are used with nouns; they are pointing out or "modifying" nouns.

Any word that thus modifies a noun is an adjective.

Any word that modifies a noun by showing how many is an adjective.

1. *Five* miles away is a city of *eighty thousand* people.
2. *Few* persons live to be *ninety* years old.
3. *All* the runs of the *other* team were made in the *sixth* inning.
4. *Every* table is full.

Any word that modifies a noun by describing it is an adjective.

1. He owned a *small* boat.
2. The road was *rough*.
3. The girl was *timid*.
4. All men are born *equal*.
5. The *large* house stood on a *high* knoll, from which the view was *beautiful* on *clear* days.
6. Jane, quite *happy* now, smiled.

Any word that modifies a pronoun by pointing it out, or telling how many, or describing it is an adjective.

1. *Each* one is in his place.
2. *That* one is lost.
3. They are *eager*.
4. Few will be *careful*.
5. Some could have been *better*.
6. Many are *indifferent*.

Thus we reach the definition: Any word that modifies a noun or pronoun is an adjective.

Some words that should always be adjectives.* The word *good* should always be an adjective, modifying some noun or pronoun. If you make it modify a verb—like *played* or *acts* or *threw*—you are not eligible for a good-speech contest. Never force the word *bad* to modify a verb; it should always be an adjective. *Fine* and *sure* should not modify verbs. Any city school board would gladly give a reward of a thousand dollars for an invention to prevent young people from modifying verbs with *good*, *bad*, *fine*, or *sure*.

*Unless they are used as abstract nouns, or as adverbs in an old-fashioned, literary style.

Always ask, "What does it do?" Only a very few words are always adjectives. Except for these, we must always ask what a word does before we know whether it is an adjective. There is no way of classifying *this* or *other* or *five* or *board* until we see what it is doing in a sentence. If a word modifies a noun or pronoun—if it is engaged in that kind of work—it is an adjective. In "He sawed a board" *board* is a noun; in "He made a board walk" *board* is an adjective, because it modifies the noun *walk*, telling what kind of walk. We do not know whether *gold* is a noun or an adjective until we see it in a sentence. The word *waste* is not in itself any kind of word; it may be a verb in one sentence and an adjective in another. You might suppose that *street-car* is surely a noun, but it might be called an adjective when we speak of "a street-car conductor."

In "The policeman's club hung at his belt" it would be proper to say that *policeman's* and *his* are adjectives, for they modify nouns. But these "possessives" are not to be included in today's Exercise.

The articles. The little words *a*, *an*, and *the* are adjectives, though they have a special name, "articles." These are so easy and so numerous that they may be omitted from your written work in the Exercise.

Predicate adjectives. An adjective that is used after an intransitive or a passive verb, to describe the subject of the verb, is called a "predicate adjective." Just as we say, "He was a *motorman*," so we say, "He was *brave*." Just as we call *motorman* a predicate nominative, so we call *brave* a "predicate adjective," modifying *he*.

The most common predicate adjective is *good*, which describes the subject after such verbs as *was*, *seems*, *tastes*, *smells*, *appears*, *feels*, *sounds*.

1. Cold potatoes taste *good* if you are hungry enough.
2. The water did not smell *good* to the fussy horse.
3. The draught of cool air felt *good* to us.
4. A discord may sound *good* to an unmusical ear.

EXERCISE

Tell what each adjective modifies in the sentences that follow. Prepare your written work according to the Model.

SENTENCES	MODEL
1. The old man became irritable in his eightieth year, so that his few friends made their occasional visits to him much shorter.	1. Old modifies man. Irritable modifies man as a predicate adjective. Eightieth modifies year. Few modifies friends. Occasional modifies visits. Shorter modifies visits.
2. I have no idea why such prizes are given.	2. No modifies idea. Such modifies prizes.

Perhaps if you write out "modifies" in full for the first five adjectives you may learn for life that it ends in ies. After that arrange your work in columns and use ditto marks.

The clue for telling what an adjective modifies is to ask, "Who or what was old?" "Who or what was shorter?"

1. The Adamello, spreading over a hundred square kilometers, is one of the great glaciers of the world. 2. Now it has become the strangest battlefield on which man ever fought. 3. I can give no better idea of its conformation than this homely comparison: Heap up a pan of loose, jagged, splintered rock, with many of the splinters sticking up in the air, and pour over it a pailful of white glue. 4. The glue will settle, before it hardens, into the spaces between the rocky points; and here and there it will pour over the edge of the pile. 5. The splinters of rock are the glacial peaks; the glue is the eternal ice.

6. Two hours later they drew up in the valley of the pass that leads to Baranoff's on Kamishak Bay. 7. The rugged crag that at the outset of their trip that day had shone red and lustrous in the distance now rose sheer and dark on their right.

8. The day was not yet done. 9. The Maytime sun was still shining. 10. The dogs had demonstrated their breeding; they had covered forty tough miles in record time.

11. "Well, King, they're pretty fit; their feet seem sound; and if you say so, we may as well keep on and wind her up on this day's run.

12. It's twenty miles. 13. We ought to get to Baranoff's about three minutes before the sun goes black."

14. The dogs set to the task as if it were but the beginning of the last mile of home-stretch instead of twenty miles of the hardest, most heart-breaking uphill in Alaska.

15. The food has been better lately.

16. After a tramp like that our beds seemed very good to us.

17. Doesn't the five-o'clock whistle sound good to you?

SPELLING SECTION 6

(a) ***ful.*** The adjective that means "full of awe" is *awful;* the adjective that means "full of pain" is *painful;* anything which we can use to advantage is *useful.* Such adjectives end in ***ful,*** with only one *l.* Study for dictation in class:

The awful bloodshed of our Civil War was useful in making us a unified nation, but it is painful to think that such a fearful price had to be paid for union. The North was hopeful of a short war, but was not successful for four years, because the Southern generals were so skilful.

(b) ***ous.*** You know and frequently use in writing several adjectives ending in *ous*, like *famous, jealous, enormous.* They always* have an **o** in the ending.

(c) ***uous.*** Notice the *k* sound before *u* in *conspicuous; c* sounds just as it does in *cute.*

(d) ***ious.*** The *ci* before *ous* causes an "*sh*" sound—as in *delicious, precious, suspicious, officious, atrocious, ferocious, vicious.* Any such word written without the *i* looks like a face without any nose: the central important feature is lacking. The commonest is *suspicious.* It is the *i* that is necessary to make *c* sound like *sh.*

It is *i* that is necessary to give the right sound to the *g* in *religious.*

(e) A few words have an *s* before the *c*: con + scious = *conscious, unconscious, luscious.*

Bogus, citrus and *minus* seem to be the only exceptions.

SENTENCE LESSON 12

Adverbs with Verbs

Review for a spelling test the words of Sentence Lesson 3.

Adverbs defined. A word which modifies any kind of word that is not noun-like is called an adverb. (Adverbs usually modify verbs or adjectives or other adverbs, and hence they are often defined in that way, but the definition is incomplete.)

What adverbs tell about verbs. In this lesson we shall take up only those adverbs that modify verbs. In the following sentences notice what meanings the italicized words add to the verbs.

1. Come *in.*
2. He works *hard.*
3. This happened *yesterday.*
4. *Then* Jerry spoke *up.*
5. He threw the ball *back.*
6. He could *hardly* crawl.
7. The ship sailed *swiftly.*
8. *There yonder* lies his home.
9. She stepped *down* and turned *around angrily.*

The italicized words tell "where you are to come," "how he works," "when this happened," etc.

Adverbs also modify the "verb-like" words, as in: "The little sloop could now be dimly seen, coming cautiously along." *Coming* is not a verb, but it is modified by the adverbs *cautiously* and *along.* In the following sentence *constructed* is not a verb, but it is modified by the adverb *hastily:* "This rude cabin, hastily constructed in four days, was their home for four years." In the following sentence *to do* is not a verb, but it is "verb-like" and is modified by the adverb *well:* "He tries to do well whatever he is told to do."

There are many adverbs of many kinds, so that we cannot learn all about them in one lesson. When they modify verbs, they generally tell *when* or *where* or *how;* but in "he spoke up"

the *up* hardly tells anything about the way of speaking, and in "could hardly crawl" the *hardly* shows "how much or how little he could." So it would be wrong to use *not* with *hardly*. We shall have to learn about adverbs gradually, taking one step at a time. There is nothing hard about any one step.

A caution against adjectives. For example, it ought not to be hard to know adjectives when we see them, to distinguish them from adverbs, and not to include them in today's Exercise. The following sentence contains no adverb:

They were weary and peevish after walking such a long way without drinking-water.

Weary and *peevish* are predicate adjectives, modifying *they; such* and *long* are adjectives modifying the noun *way*. To put adjectives in your list is worse than to omit adverbs. Keep your eyes open; think just what you are doing. "Don't include any adjectives" is the first caution for today's work.

A caution against prepositions. The second caution is similar: "Don't include any prepositions." This is not so easy, because we have not studied prepositions this year. But you can avoid them if you keep in mind this one statement: *A preposition always has an object.*

sitting *on* the *deck*	coming *after us*
floating *under* the *bridge*	speaking *without thinking*

In "They were weary after walking" they were not simply weary *after;* they were weary *after walking; after* is not used alone as an adverb, but has an object and is a preposition. So in "going without his dinner" *without* is not used alone as an adverb, for it has an object. But *without* may be an adverb in another sentence, if it is used alone to modify a verb.

This is the same old idea: the word *without* is not in itself an adverb or a preposition; it is a preposition if we say "without any money"; it is an adverb if we say "inside it is cool, but without it is very hot"; it modifies *is*, telling "where it is hot."

EXERCISE

Explain the use of every adverb that modifies a verb in the following sentences. Write your list according to the Model, unless the teacher allows you to use ditto marks.

SENTENCES	MODEL
1. He did not say it proudly.	1. Not modifies did say. Proudly modifies did say.
2. Joe remained silent and glared at the crowd around him.	2. There are no adverbs in the sentence.
3. Suddenly we were rudely awakened by a voice that sang out down below, "Hustle now! Step lively there!"	3. Suddenly modifies were awakened. Rudely modifies were awakened. Out modifies sang. Down modifies sang. Below modifies sang. Now modifies hustle. Lively modifies step. There modifies step.

Select only those adverbs that modify verbs.

1. Most headaches come from causes which you may easily remove by giving rather more careful attention to what you eat and drink and the way you work, rest, exercise, and sleep.

2. Nothing effective has ever been done for the education of the Mexican people. The state schools are ineffective. The teachers themselves are rarely prepared to teach.

3. We then went out into deeper water and dived in headlong.

4. Sometimes we could not see the mountains at all; again they would loom up grimly far away inland. [*At* is a preposition, joining *all* to *could see*.]

5. Often he seemed to care little for food, but occasionally he would gobble the flies ravenously.

6. Naturally the soldiers went forward unfalteringly, though they knew surely that they would never return alive.

7. Thereupon he stood up and spoke vehemently again of how deeply the parishioners had been grieved.

SENTENCE-ERROR DRILL 7

The first Sentence-error Drill emphasized one idea: "Begin a new sentence for an independent statement that is not joined by some such connecting word as *and* or *but* or *for*." Such connecting words are called "conjunctions."

This seventh Drill carries on the same idea, adding only one item—namely: "Such words as *then*, *there*, and *now* are not conjunctions; they begin new sentences."

Punctuate the groups of words on Leaf 8 of the *Sentence Book*. Of course this exercise is elementary, but it will show you how to avoid some of the most common and inexcusable sentence-errors. It is likely, for example, that a third of the sentence-errors in any school are made by not putting periods before *then* and *it*.

In Drill 6 you were told to ask yourself, "What excuse is there if I ever again make this sort of sentence-error?" There may be a good excuse sometimes, for you still have much to learn. But after you have been taught about any common form of the error, there is no excuse for *carelessness*. What cannot be pardoned in school is *the failure that is due to carelessness*. When you have worked through a Drill, you are responsible for avoiding that particular sort of mistake in the future.

THEME LESSON 8: ASSIGNMENT

The Last Words of an Anecdote

Write a theme of about 250 words, putting life into this bare outline of facts:

> Early one forenoon a man with long hair entered a barber shop and had his hair trimmed closely. In the evening of the same day his twin brother, who had been many weeks without a hair-cut, entered the shop. The amazed barber said, "Let me use your picture to advertise my hair tonic."

You can see that the center of interest—the *one* fact on which all the humor depends—is that the barber had a hair-tonic to sell and that he really believed it would work wonders. Perhaps the first part of your theme ought to bring this out in conversation between the barber and the first man. How much space should be used for the time between "early forenoon" and "the evening"? Whatever you say about the events of the day ought to be for one purpose—to keep up our interest in the barber's faith in his tonic.

All that you write will lead up to the last paragraph, in which the joke is suddenly told. It must come as a climax in the last words.

SENTENCE LESSON 13

Adverbs with Adjectives, Adverbs, and Verbs

Adverbs with adjectives. Adverbs often modify adjectives, to show how much or how little of the quality there is.

1. They are *very* weary.
2. We are *somewhat* uneasy.
3. That is *rather* queer.
4. The jar is almost *half* full.
5. Are you *quite* sure that you can spell "business"?

Adverbs with adverbs. If we say, "The jar is full," *full* is a predicate adjective. We may modify the adjective by saying that the jar is "half full." Then we may modify the "half" by saying "almost half," thus modifying the adverb *half* by another adverb *almost*. Other examples of adverbs that modify adverbs are:

1. The game was *rather* badly managed.
2. That happened *long* ago.
3. It was *so very* queerly written that we could not read it.
4. That book is *much more* cleverly written.
5. His letters are now *somewhat less* poorly spelled.
6. The team played *scarcely any* better, in spite of all the coaching.
7. This cloth is *only very slightly more* closely woven than the other piece. (*More* modifies *closely; slightly* modifies *more; very* modifies *slightly; only* modifies *slightly.*)

Adverbs with verbs. One common kind of adverb shows to what extent a statement is true; another kind asks questions. The adverbs in the following nine sentences modify the verbs:

1. *Perhaps* you can.
2. *Surely* you will.
3. It can *not possibly* be done.
4. There is *also* another good reason.
5. That is *probably* a better way.
6. He is not an owner; he is *solely* an agent.

7. *Indeed* the snow can *not* be removed in a hurry. (*Can not* is usually printed as one word.)
8. These books are *merely* rubbish; they are *simply* rubbish; they are *only* rubbish.
9. *When* will he leave? *Where* will he go? *Why* does he go?

Such adverbs often come at the beginning of a sentence or are set off by commas within the sentence; and since they are so detached in meaning, we hardly notice that they modify the verb.

1. *Indeed*, to be quite frank, you *are* cowardly.
2. *However*, it finally *grew* colder.
3. There *is*, *perhaps*, another reason.

No word is in itself an adverb. The word *only* is worth a paragraph by itself, not because of its own importance, but because it illustrates the whole study of grammar, the whole question of what our purpose is and the way we ought to think. *Only* is nothing in itself. You cannot tell anything about *only* just by the fact that it is in a list in a grammar. You cannot say that *only* is an adverb, and therefore modifies a verb. For that kind of argument is exactly wrong-end-to. The right way to argue is this: We must look at sentences that authors have written, must see just how they have used words; then in our grammar work we must describe the ways in which their words are used. If an author says, "These are only imitations," he uses *only* to modify *are*. If he writes, "I had only five cents," he uses *only* to modify the adjective *five*. If he says, "You are the only man," *only* is an adjective modifying *man*. All grammars are made in that way by observing how authors use words, and then describing and classifying those uses.

We are not studying puzzles. Another idea about the study of grammar should be clearly understood. We are always studying the facts of language according to what authors have written in books. Facts are often hard to classify. Scientists, for example, find it hard to say whether some microbes

are plants or animals. You may suppose that you could always tell at a glance whether a living object is a plant or an animal; but if you find something fastened to a rock in the water, which has no eyes and no breathing apparatus, will you call it an animal because it can open and shut and digest food? There are objects, growing with roots and leaves, which digest small animals. Why call these plants? Puzzles of that kind arise as soon as we try to classify a great variety of living creatures. So it is with words. There are dozens of possibilities and combinations and unexpected puzzles. Some of these may come up in any lesson. Hardly any time will be taken for them, because our proper business is not with puzzles, but with regular constructions that can be handled in only one way. Especially is this true in the early lessons. Many questions will be left unanswered; some peculiar matters you will not understand. They will come up later. What we need now is to learn to know an ordinary adverb when we see one.

EXERCISE

Write a list of all the adverbs in the following sentences, telling what each modifies. Arrange your work neatly, according to the Model in Sentence Lesson 12. There are twenty-two adverbs in the next eight sentences.

1. This idea about grammar is so undeniably clear that probably no one seriously disputes it.
2. Today we shall certainly be able to catch more fish than we could then. [*Than* is a conjunction.]
3. Go out abroad into the fields again.
4. Only lately he spelled every word in the lesson right.
5. The deck-hands bunked up forward.
6. You will hardly do well by studying absent-mindedly.
7. We continued on over beyond the ridge, a silent, dogged company.
8. The taffy smells good, but I am not sure that it will taste right to your very delicate tongue.

In the paragraph numbered 9, below, there are only eleven adverbs. Many words that seem like adverbs are "prepositions," which will be taken up in Sentence Lesson 14. In order that you may know these prepositions, and not include any of them in your list, they are printed in italics. You will notice that each is followed by some noun or pronoun—"of which," "of walls," "under a height," "with the ruins," "on the frontiers," etc. In fact, this exercise with adverbs will be a good preliminary lesson in prepositions.

Also omit the joining words, the "conjunctions," *as*, *than*, *while*, *where*, and the introducing word *there* in "there seems to be" and "there is danger." (*There* is a kind of adverb in these two cases, which hardly modifies anything, but which might be said to modify the verb.)

Also omit the predicate adjectives. To include one of them in your list would be worse than to overlook an adverb. One of them is *apt;* two others that might deceive you are *remarkable* and *better*.

9. The inn *of* which we are speaking stands just outside *of* the walls *of* Terracina, *under* a vast height *of* rocks, crowned *with* the ruins *of* the castle *of* Theodoric the Goth. The situation *of* Terracina is remarkable. It is a little, ancient, lazy Italian town, *on* the frontiers *of* the Roman territory. The Mediterranean spreads *before* it. The port is *without* a sail, excepting that once *in* a while a solitary ship may be seen unloading its cargo *of* codfish, the provision *for* Lent. The inhabitants are apparently a listless, heedless race, as people *of* soft, sunny climates are apt to be; but *under* this passive exterior are said to lurk dangerous qualities. They are supposed *by* many to be little better than the bandits *of* the neighboring mountains, and indeed to hold a secret correspondence *with* them. The solitary watch-towers, erected here and there, *along* the coast, speak *of* pirates that hover *about* these shores; while the low huts, the stations *for* soldiers, which dot the distant road, as it winds up *through* an olive grove, intimate that *in* the ascent there is danger *for* the traveler, and facility *for* the bandit. Indeed, it is *between* this town and Fondi that the road *to* Naples is most infested *by* bandits. It has several windings and solitary places, where the robbers are enabled to see the traveler *from* a distance, *from* the brows *of* hills or precipices, and to lie *in* wait *for* him *at* lonely and difficult passes.

SPELLING SECTION 7

(a) **The prefix *dis*.** Some very common words begin with *dis*. Two friends may agree or they may disagree. Probably everyone in the class can spell *appear* with two *p*'s and can say, "I put *dis* before it to make disappear," but in spite of this some of your classmates may not in a test write *disappear* with one *s* and two *p*'s. *Appoint* is perfectly easy, with two *p*'s; everyone can spell it and everyone can say, "I put *dis* before it to make disappointed." Yet some pupils fail again and again during a whole year to write the word with one *s* and two *p*'s. Have you ever written it the wrong way? If so, you have a fight before you. The old habit will trick you every now and then unless you train yourself by always keeping your mind on what you are doing when you write ***disappoint*** or ***disagree*** or ***disappear***.

The ***dis*** is put directly before the verb—whatever the verb happens to begin with: dis+satisfy=dissatisfy. So with **mis**: mis+spell=misspell.

(b) **Some second-grade words.** Make sure of the following words (often taught in the second grade), thinking of *there* as a sample of all the rest. Of course you can write *there* correctly if the teacher dictates "There are twenty in the class" or "It is warmer over there in the corner"; there is nothing hard about the word in itself; but have you the habit of always using t-h-e-r-e when you mean "there"?

Stay **there**.
This is a **new** rule.
He has just come.

Wait **until** six o'clock.
(only one *l*)
He made a **speech** every **week**.

(c) **Some solid words.** The next four are solid words with only one *l*:

They are **almost** ready.
It is **already** eleven o'clock.
He **always** comes.
I won't, **although** I could.

Although he is **almost** sixteen years old and **always** studies hard, he has **already** misspelled nineteen words.

Here are some more solid words; learn to write them always as *solid* words:

We walked along **together.**
This is **altogether** too hard for me.
She writes **without** thinking.
He does **whatever** he likes.
Wherever they go.
These are, **nevertheless,** hard.
He goes **nowhere** alone.
Oranges at five cents **apiece.**
Inside this box.
He ran **outside** of the base.
They use beads **instead** of money.
Try to recite **without** "and-uh."

OPTIONAL EXERCISE

The Adverb *well*

The adjective *good* is one of the most remarkable words in our language. When it is used as an adjective, it is like a harmless, colorless, rather weak plant; but when it pretends to be an adverb, it is the most hardy and pestiferous weed that ever spoiled a garden of good speech. It is an ugly thing.

A person may do *well* or play *well* or work *well.* A car may run *well.* Some persons can write *well* or sing *well* or paint *well.* Any kind of successful operation is performed *well.* A yacht may sail *well;* a saw may cut *well;* we may hear *well* over the telephone or see *well* without glasses; many people brush their teeth *well* before going to bed; some people drive *well* or swim *well* or recite *well* or dress *well* or dance *well* or cook *well* or sleep *well* or debate *well* or treat their parents *well* or bat *well* or live *well* on a small income. All high-school students would do *well* to learn to use *well* when they are trying to modify a verb.

If you have the very unpleasant habit of using *good* as an adverb, manufacture a sentence, of not less than six words, for each of the verbs in the paragraph above, modifying each verb by *well.* That will be a little setting-up exercise to start you right. It will not amount to any more than that. If you really are determined to overcome the habit, you will have to keep a record of the verbs that come off your tongue with a *good*

attached to them. Each time you fall into the old habit, write ten sentences with *well* in them and rehearse the list aloud three times a day for a week. You can root out *good* if you care to cultivate your speech.

After you have learned to use *well*, you can rather easily invent an exercise to strengthen your tongue for the use of *badly* and *finely* and *surely* when you modify verbs.

SENTENCE-ERROR DRILL 8

The seventh Sentence-error Drill gave practice in statements that begin with the "independent adverbs" *then*, *there*, and *now*. Many common adverbs are "independent" like these and require a period—for example, *still*, *however*, *nevertheless*, *probably*, *indeed*. Decide whether each group of words on Leaf 9 of the *Sentence Book* is one sentence with a conjunction in it, or is two independent sentences, the second of which begins with an "independent adverb." Put a comma after a *however* that begins a sentence.

If a comma is used between two independent statements, the result is a sentence-error. You have been taught to use a period and a capital letter to separate them. But there is another way that is better if the statements are so short or so closely connected in thought that you do not want to make separate sentences of them: use a semicolon and a small letter.

1. At first he hesitated; then he dashed forward.
2. We must not talk about it; it is too expensive.

Whenever you are in doubt whether to use a period or a semicolon, use a period. If you prefer to keep the two statements in one sentence, use a semicolon.

THE HUNGRY FAWN

THEME LESSON 9: ASSIGNMENT

The Last Words of a Romantic Story

Look for a story in the picture of the fawn and the children, and put it into a written theme of about 250 words. Which *one* of the figures will you choose for the center of interest in a theme? A clever humorist could make a heroine of the doll, and a student might prefer the little fellow who is feeding the fawn; it is a great day for him. A more common choice would be the little fawn, whose mother has——what? It is possible that the girl did not know that a photographer was taking a picture, and that years after, when she was a teacher, she opened a new textbook and found herself posing as a theme topic. Decide on some *one* plot, with one person or animal as the center of it; show what he wanted or was afraid of; show how he was made sorry or happy. Work toward the last paragraph as your goal.

SENTENCE LESSON 14

Prepositions*

Examples of prepositions. If a person had been brought up in a desert, so that he had never seen either a plant or an animal, and if he read the dictionary explanation of "plant," he might learn very little. It is almost impossible to give an accurate definition that will both satisfy a scientist and give useful information to an ignorant person. The man from the desert would find it best to travel and look at many plants. For the same kind of reason it is best for us not to start with a definition of "prepositions." We shall look at a number of them.

The letter *from* my very peculiar friend *in* Mexico arrived *at* the hotel *on* Monday.

From has an object, *friend; from my friend* modifies *letter. In* has an object, *Mexico; in Mexico* modifies *friend. At* has an object, *hotel; at the hotel* modifies *arrived* by telling where the letter arrived. *On* has an object, *Monday; on Monday* modifies *arrived* by telling when the letter arrived.

The phrase modifies. A preposition always has an object—some noun or pronoun, or some noun-like word, as in "*after warning* him *about knocking.*" The combination of preposition and object is a "prepositional phrase." The preposition never modifies by itself, but always forms a phrase; it is the whole phrase that modifies.

So a preposition is a word that attaches an object to some word and forms a modifying phrase.

The twelve italicized words in the paragraph on the top of the next page are prepositions.

*For two supplementary lessons in prepositions see Part Five.

We learn *from* an English newspaper which has just come *to* hand that a society *for* preventing gossip is being formed all *over* England. Members must take a vow that they will neither start nor spread any unkind remarks *about* anyone, nor will they listen *to* a person who tries to tell them. To repeat what they have heard, even if known to be true, is equally as bad as to set the ball rolling. *For* the first ten breaches *of* this law a fine is imposed, graduated *from* a shilling up *to* the maximum fine *of* ten shillings. *After* ten slips the members are to be blackballed as incurables.

The uses of these prepositions may be easily shown in a list form, as below. The way to find out what a phrase modifies is to ask, "What from a newspaper?" "What to hand?"

MODEL FOR WRITTEN WORK

PREPOSITION	OBJECT	WHAT THE PHRASE MODIFIES
from	newspaper	learn
to	hand	has come
for	preventing	society
over	England	is being formed
about	anyone	remarks
to	person	listen
for	breaches	is imposed
of	law	breaches
from	shilling	graduated
to	fine	graduated
of	shillings	fine
after	slips	to be blackballed

In telling about prepositions it is best to give only the one simple object—for example, in "toward my uncle's little mountain home" say that the object of *toward* is *home.*

A preposition may have two objects: "between *you* and *me,* between five *dollars* and six *dollars.*" When we speak of a price or an amount, we usually omit the first object: "It will cost between five (dollars) and six *dollars.*" Sometimes a preposition has a whole phrase for its object, as in "a cost of *between five and six dollars,*" where the whole phrase is the object of *of.*

No word is in itself a preposition. You might suppose that *of* is always a preposition, might read a thousand pages of literature in which the word occurred twenty-one thousand times always as a preposition. Then a friend might happen to say, "That is worth thinking of." Suddenly you would realize that *of* has no object here; and you know that a real preposition always has an object.*

On the other hand, you might look up in some reference-book a long list of prepositions, among which *near* and *like* are not included. But what can we say when we read "looks *like* him," "standing *near* me"? If they are doing the work of prepositions we had best call them prepositions.

How prepositions differ from adverbs. Notice the two following uses of *up:*

1. He went up the mast.
2. He went up to the mast.

In the first sentence *up* is a preposition, with the object *mast.* In the second sentence *mast* is the object of *to,* and *up* means "forward" or "ahead"; it has no object; it is an adverb modifying *went.* In "He stored up gold," there is no preposition; *gold* is the direct object of *stored,* and *up* must be called an adverb modifying *stored.*

1. They came along behind.
2. They came along behind us.

In the first sentence *behind* is an adverb modifying *came;* by itself it modifies *came.* But in the second sentence *behind* is a preposition, with an object *us;* it is the whole phrase *behind us* that modifies *came.*

Prepositions may be modified by adverbs. In the expression "is being formed all over England," what is *all* doing? It is modifying the preposition *over;* it means "entirely over," just as *all right* means "entirely right" and *all ready for work* means

*See note in the Appendix, page 450.

"entirely ready." So that while adverbs usually modify verbs, adjectives, or other adverbs, they may sometimes modify prepositions. (And they may modify such "conjunctions" as *where, when, as: exactly where, even when, just as.*)

Both objects must be objective forms. Just as a verb may have two objects ("she called *Sarah* and *me*"), so a preposition may have two objects: "She spoke to *Sarah* and *me*." Why do so many students use an outlandish nominative for the second object of a preposition? Anyone who has the wrong habit of a nominative is constantly making his speech disagreeable. If there is such a person in your class, he should take the course recommended in the Optional Exercise at the end of this lesson.

EXERCISE

Prepare written work according to the Model, explaining all the prepositions in the following paragraph. There are twenty-three of them.

Each morning we went ashore, and beat and brought off as many hides as we could stow away in the course of the day, and, after breakfast, went down into the hold, where we remained at work until night. The whole length of the hold, from stem to stern, was floored off level, and we began with raising a pile in the after-part, close against the partition of the "run," and filling it up to the beams, crowding in as many as we could by hand and pushing in with oars, thus making a large "book" of from twenty-five to fifty hides, doubled at the backs, and put into one another, like the leaves of a book.

SPELLING SECTION 8

Con, ad, re,* and *ness. A very common Latin prefix is *con*, as in *conceive, convict, conspire.* This becomes *com* before words beginning with *m*, as in *com+mingle, com+merce, com+munity.* A very common Latin stem is *mit*, meaning "to send," as in *ad+mit, o+mit, re+mit, per+mit.* That is why *com+mit* has two *m*'s. Since *commit* ends in one consonant, preceded by

one vowel, with the accent on the last syllable, the *t* is doubled in *committed, committing,* and in the noun *committee.* The Latin prefix *ad* (as in *ad+mire, ad+vise*) often becomes *ac,* as in *acquire, accuse.* So *ad+cept=accept,* with two *c*'s ("accept an invitation"); *ad+con+modate* is written with two *c*'s and two *m*'s, *ac+com+modate=accommodate.*

Con becomes *col* before an *l: con+lect=collect.* A common Latin prefix is *re,* meaning "again" or "back": *re+mit* means "send back"; *re+view* means "look over again." Therefore *re+ con+ lect* (meaning "get together again in the mind") is *re+ collect= recollect.* Do you *recollect* ever spelling this the wrong way? It is easy to see that *re+con+mend=re+com+ mend = recommend.* A careful look at these two words is *recommended.*

A common suffix is *ness,* meaning "having the condition or quality of." The condition of being busy is *busy + ness= bus* i *ness;* the quality of being harsh is *harshness;* the condition of being sloppy is *sloppy+ ness= slopp* i *ness.* Of course if a word ends in *n, ness* is put on to it just the same: *sullen+ ness=sullenness,* with two *n*'s; *plain+ness=plainness,* with two *n*'s; *mean+ness=meanness,* with two *n*'s.

OPTIONAL EXERCISE

The Second Object of a Preposition

Look at the italicized pronouns in the sentences below and tell yourself the reason why they are, and ought to be, objective forms.

1. My father looked at Truman and *me.*
2. The clerk smiled at my sister and *her.*
3. If I had gone with you and *him,* I should have been on time.

Any student who habitually puts a nominative in such a place will never sound educated. (Of course we all slip sometimes by accident.) If his ignorance of grammar has fastened

a queer habit of speech on him, he will make the error very often and will sound like a heedless person. If you are such an unfortunate, try the plan that is described in the next paragraph.

Make five sentences for each of the prepositions *between*, *on*, *to*, and *for*, putting into each sentence, as a second object, one of the five objective forms: *me*, *him*, *her*, *us*, *them*. Thereafter hold your tongue responsible for the correct objects. Whenever it slips, discipline it by forcing it to repeat, ten times a day for a week, three sentences that contain the preposition with which it failed.

SENTENCE-ERROR DRILL 9

In Drill 8, we had exercise with adverbs that are not conjunctions, and learned that there must be periods or semicolons before them when they begin independent statements. The same is true of prepositional phrases.

1. I am better; *in fact* I am almost well.
2. We listened; *at last* we could hear a faint "toot, toot."

Examine each group of words on Leaf 10, and answer the following questions: "1. Is this a single sentence? 2. Does it need a comma before a conjunction that joins the two parts of the sentence? 3. Does this group consist of two independent parts that ought to be separated by a period or a semicolon?" When you have answered the questions, put in the necessary punctuation.

In several of the groups there is a question that is an independent sentence. Use a question mark and a capital letter for every such sentence, as in these examples:

1. How do you do? Is Clive at home?
2. Hasn't he come yet? It is past his hour.
3. Look at me. Are you afraid of me?

THEME LESSON 10: ASSIGNMENT

A Surprising Close

Many stories that are slight and nonsensical in themselves succeed by keeping listeners or readers in suspense until a sudden and surprising close. In such stories there must be a lively picture of a scene, and in oral themes there is a good chance to double the interest of the audience by dramatizing a little—imitating the voices of the people and bringing out their different emotions.

Prepare to tell orally some anecdote like the following, which is given here in skeleton form.

During the noon hour in a factory a woman was teaching some foreign laborers who knew no English. Beginning with the simplest words, she was having the men repeat after her some nouns and numbers: one nose, two eyes, two arms, five fingers, five toes, ten toes, etc. "How many toes?" she asked four men in succession. Each answered promptly. The fifth said, "Eight toes"; he insisted on "eight." Two had been amputated.

Comical happenings of this sort are often told about at home or in the magazines; they are good exercise in planning toward a climax that gives a surprise at the very end.

You will see that "Two had been amputated" is a rather dull way to close, even if it is sudden and surprising. What did the man do? What do you suppose happened when the woman finally grew a bit irritated and asked sharply, "Why don't you say 'ten'?"

HABIT RECORD

At the Conclusion of Part One

You have passed through a varied lot of lessons—grammar, spelling, oral composition, writing, speech habits. While the book and the teacher have been planting facts in your mind, you may have supposed that they were educating you. But they can make only a beginning. Whether you will be educated depends on what you do with the facts. If you feel no further responsibility, you will receive very little benefit from Part One. Its lessons will wither from your memory.

If you care to profit by what you have learned, you must be responsible for keeping the lessons alive in your mind. You must form a record of those points in which you are weak, take special exercise, and force yourself to build right habits.

Perhaps that advice sounds as if you were to undertake a large, long task. No, the task is fairly small and easy. You need not make a summary of all that is in the lessons, nor even of a tenth of it, but only of those few habits that you still need to form. When a student has fought his way to one good habit, he has made future good habits easier.

Think of one example. A student might *be taught*, passively, how to spell a hundred words, and yet not be much better educated. If he has an old habit of misspelling *too*, and if he allows a teacher to tell him again and again and again that he is misspelling it, he is committing mental suicide. But if he puts *too* in his record, and every day writes a sentence containing *too*, and reads every theme over twice to see if *too* is misspelled, he fits his mind for the whole battle of composition.

The book can show you, at the end of each Part, how to make a "Habit Record," and the teacher can advise you from month to month what entry to make. Only you yourself can win the victories.

If we could take a census of 100,000 students who use *Sentence and Theme*, we should find that, at the end of Part One, the following habits are entered most frequently in the records.

Sentence Habit: Try to see every independent statement in my writing and put a period or a semicolon after it.

Habit for the Whole Composition: Close with a strong sentence.

Spelling Habits: *too, their, grammar, sentence, before, believe, writing, coming, stopped, tries, all right, its, business.*

Speech Habits: "and-uh."

Grammar Habits: (1) Think before I say "object." (2) Use *are* and *were* after *there.* (3) Use *lay* as a past tense.

Keep your record small, else it will turn into a record of defeat. Victories can come only a few at a time. Victory is not a question of how many foes you challenge, but of making sure that you overcome *one* foe.

The most valuable record to make early in the year is a list of a few habits that you failed to form last year. If you are still afflicted by some "intolerable" error, begin with that.

PART TWO

THE PARTS OF SIMPLE SENTENCES
THE ONE TOPIC IN EACH THEME

THEME LESSON 11

The One Topic in a Theme

The danger of "a lot of things." In writing stories it is easy to keep to one topic. If your mind is on one person and you are going to show at the end what happened to him, you naturally keep to the one adventure or funny happening.

In other kinds of writing it is harder to decide on one topic and to write about nothing else. If, for instance, you are visiting in New Orleans and are writing a letter home to tell about what you have seen, there is a whole flock of pictures in your mind: the double boulevard, the great market, the long line of docks, the iron balconies of houses, the cheap oysters, the luxurious hotel, narrow streets, cemetery vaults, a Spanish palace, French people. Perhaps your family would like to read a sketch of several dozen glimpses like those all jumbled together, for they could get out of it the one impression of "How Anne must be enjoying herself!" Your particular friends would enjoy a hodge-podge of strange sights and sounds because, for them, everything would be centered around you; *you* would be the one topic.

But other people are not interested in you, and are not willing to read through a disorderly heap of items for your sake. Very seldom can you hold their attention by showing them "a lot of things"; almost always you must arrange the separate facts to bring out *one* impression.

The world demands "one topic." It is seldom that we can have a subject so entertaining in itself as New Orleans or the Philippines or "Diving for Treasure." Ordinarily the topics that we know about are rather commonplace, and we must make them alive by our own care or skill. A steam dredge or a pebble will not excite people; a writer must furnish the interest. If he can show "how skilful the ugly scoop is" or "how this bit of stone was punished by the waves for a thousand years," then—by choosing one idea that has life in it, and making that stand out—he will succeed.

To be entertaining in a theme is a good motive, but there is a much stronger reason why every student should work hard for one topic in every theme—to train himself for his life's work. In real life he must show the *one* reason why a tunnel will be too expensive, or the *one* way in which customers are displeased, or the *one* plea that will win a lawsuit. The big world always demands *one* clean-cut solution, *one* way to a result. Every time a student plans for unity in a theme. he is giving himself the best of training for the struggle that comes when school days are over.

What we need for success in that struggle has been described in one of the most famous and influential essays ever written—"Carrying a Message to Garcia," by Elbert Hubbard. He is speaking of an education that will cause students "to concentrate their energies, to do the thing—to carry a message to Garcia." He declares: "No man who has endeavored to carry out an enterprise where many hands were needed but has been well-nigh appalled at times by the imbecility of the average man—the inability or unwillingness to concentrate on a thing and do it."

ASSIGNMENT

Belasco's Cat

When you applaud a brief section of a moving picture, think of the hard work that was done by some director to secure just the particular effect that would bring a clapping

of hands. Such results come from hard work in planning. There was once a play that furnished pleasure and earned money for hundreds of nights, in which a certain two-minute period always roused the enthusiasm of the audience; people would tell their friends about it years after they had seen it. Yet it appeared to be a very slight and simple scene. A man stretched out in an arm-chair before a fire and dozed; for a while there was not a sound or motion on the stage; then a sleepy cat advanced from one side, very slowly, stretching herself, walked slowly, stretching herself several times, clear across the stage, and calmly walked off the stage, *still stretching herself sleepily!* The audience always watched this operation in breathless silence.

How was a cat ever trained to go through this extraordinary performance? The answer will be useful in two ways at once: first, it will teach how an artist works for one impression in one scene; second, it will furnish good exercise in emphasizing one idea when we tell about "Belasco's cat."

The secret, in brief, is this: the cat had been kept for several hours before each performance in a cage that was a little too short for comfort, and that made her slightly numb and stiff; she was walking to a saucer of milk on the opposite side of the stage. Belasco pondered many hours before he hit upon the way to get the result. If your theme is to be unified, the center of interest is "the mystery of how the cat was trained." Everything must be planned for that. How will you build around it all that you write? One plan could be in five steps: (1) a description of the *mysterious* scene as if I had seen it; (2) my guesses about the *mystery;* (3) an argument with my sister about the *secret* of it; (4) my letter to Mr. Belasco asking the *solution;* (5) his explanation. Every paragraph focuses on the puzzle.

There are better plans. Make one of your own if possible, and write a theme of about 250 words. Concentrate your efforts on *one* impression, the mystery of it.

SENTENCE LESSON 15

Adjective and Adverb Phrases

Review for a spelling test the words of Sentence Lesson 5.

Prepositions after the objects. A preposition usually comes before its object, but not always:

1. This *proposal* we are thinking *about.*
2. I have hunted the whole *place over* for you.

Phrases separated from the words they modify. A phrase is usually near the word it modifies, but it may be far from the word.

Many warriors would leap into the ring, and, with faces upturned toward the starless sky, whooping like so many frantic devils, they would all dance about wildly.

Into the ring is next to *leap, toward the sky* is next to *upturned,* and *like devils* is next to *whooping;* but what about *with faces?* Clearly it is not "the ring with faces," nor "leap with faces," nor "whooping with faces," nor "dance with faces"; it is "they with faces."

Use "who or what?" in studying phrases. Whenever you encounter a phrase that is far from the modified word, like *with faces,* ask "who or what ————————?" putting the phrase where the long dash is. Usually the wrong answer will sound ridiculous, as it did when we said "ring with faces" or "leap with faces." The right answer will make good sense.

But sometimes a *with* phrase is hard to account for, because it modifies in a vague, detached way.

Then, *with a final glance at his dead horse,* he returned to his camp.

This lesson in phrases should make you careful about the use of *with* in your own composition. Try never to use *with* unless you can easily explain to yourself what your phrase modifies.

Read through the following paragraph, in which some of the words are followed by numbers. Then study the comments on the numbered words, training yourself for the Exercise by saying in each case, "Who or what *after hesitating?*" "Who or what *between life?*"—and so on. Then in each case give yourself the answer: "Had been placed after hesitating." "Hesitating between a life and a life."

Clive was not twenty-five years old. After (1) hesitating for some time between (2) a military and a commercial life, he had at (3) length been placed in a post which partook of both characters, that of commissary to the troops, with (4) the rank of captain. The present emergency called forth (5) all his powers. He represented to his superiors that unless (6) some vigorous efforts were made, Trichinopoly would fall. If (7) an attack were made on Arcot, the siege of Trichinopoly would be raised. The heads of the English settlement feared that, in (8) the event of a new war between (9) France and Great Britain, Madras would be instantly destroyed.

1. *After hesitating* modifies *had been placed.*

2. *Between* may be said to have two objects, *military* [*life*] and *commercial life;* similarly we say "between you and me"; each word is an object. The phrase *between life and life* modifies *hesitating.*

3. *At length* modifies *had been placed.*

4. *With the rank* is a good example of how loosely *with* often modifies. As a matter of grammar it modifies *commissary.*

5. *Forth* is an adverb, for it has no object; *powers* is the object of the verb *called.*

6. *Unless* is not a preposition, for it has no object; *efforts* is the subject of the verb *were made. Unless* is quite different from a preposition; it is a "conjunction."

7. *If* is not a preposition, for it has no object; *attack* is the subject of a verb; *if* is another conjunction.

8. If we ask, "What in the event?" the answer is "would be taken and destroyed." *In the event* modifies *would be taken* and *destroyed.*

9. *Between* has two objects; each of the following proper nouns is an object; it is just like saying "between *him* and *me.*"

Adjective and adverb phrases defined. If a phrase modifies a noun or a pronoun, it is an adjective phrase. If it modifies any other part of speech, it is an adverb phrase.

EXERCISE

It is very easy to tell about phrases which directly follow the word they modify—so easy that an exercise of that kind would merely kill time. For the written work today select only those phrases which *do not directly follow* the word they modify.

SENTENCE	MODEL
Their trail crossed our own, at right angles, and led in the direction of a line of hills half a mile on our left.	At angles modifies crossed; it is an adverb phrase. On left modifies hills; it is an adjective phrase.

In direction, of line, and *of hills* are omitted because they directly follow the modified words, *led, direction,* and *line.*

Use exactly the above form. Write "it is" for every phrase, and in every case put a semicolon before "it is."

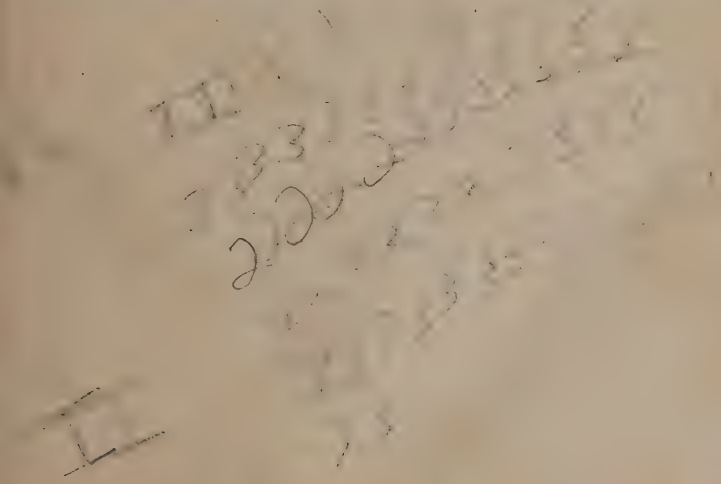
In the first paragraph the author is describing how he tried to bring out some secret writing by warming the skin (called "vellum" and "parchment") on which the words had been traced in invisible ink. There are eleven required phrases, of which the fifth is *in pan.*

1. I held the vellum again to the fire, after increasing the heat, but nothing appeared. I now thought it possible that the coating of dirt might have been the cause of the failure; so I carefully rinsed the parchment by pouring warm water over it, and, having done this, I

placed it in a tin pan, with the picture of the skull downward, and put the pan over a furnace of lighted charcoal. In a few minutes, the pan having become thoroughly heated, I removed the slip, and, to my inexpressible joy, found it spotted distinctly, at several points, with figures arranged in lines.

In the second paragraph there are twelve required phrases, of which the seventh is *to the beauty.*

2. Near Debeque, Colorado, an abandoned oil well has developed into a flaming gas and water gusher which, on account of its peculiar actions, has attracted considerable attention. With clock-like regularity a great column of water belches forth every seventy-six hours, shooting to a height of about 150 feet and lasting about three and a half hours. Especially at night during the periods of these heavy flows it looks like an enormous pillar of fire. The heat converts some of the spray into steam, which adds materially to the beauty of the fountain, glowing as it does with fire of many colors. The normal flow rises for ten feet or more above the ground, while [not a preposition] every forty minutes, and lasting for two minutes, the water spouts thirty feet in the air. The gusher has maintained this odd schedule for more than three years with remarkable regularity.



THEME LESSON 12

When to Make Paragraphs

Themes of one or two paragraphs. A very brief theme (like a test of fifty words) should usually be written in one paragraph. Would there ever be a reason for making a division? Yes, if you wished to show that what you say is in two parts, two "thought groups." Suppose you were explaining "Why the king was angry." If there were two very different reasons, you could show them more clearly by telling about each in a separate paragraph.

1. His son had not helped him.
2. His son had disgraced him.

Themes of three and more paragraphs. In a longer account of a king's feelings toward his son, you might need to make four paragraphs, as shown in the following outline:

1. His anger because his son had not helped him.
2. His anger because his son had disgraced him.
3. His suspicion that his son wanted him to die.
4. How his anger and suspicion were removed.

An ordinary school theme of about 300 words (which contains no dialog) should seldom be arranged in fewer than three paragraphs, seldom in more than five. For a paragraph is made to show a reader that "this is a rather large, important division of the whole theme"; and there cannot be many "large, important divisions" within the limits of 300 words. (Of course there may be any number of little paragraphs for dialog, as described later in the lesson; but we are not considering them here.) The main divisions of a 300-word story about "McGruder's Temptation" could seldom be fewer than three, as shown in the outline on the next page.

1. Why McGruder needed money so badly.
2. The chance to steal it.
3. The accident that made him ashamed to steal.

So brief a story could seldom be well outlined in more than five good divisions—for example:

1. Why McGruder needed money so badly.
2. How the small boy, Timothy, thought he was a hero.
3. McGruder steals the money.
4. Timothy speaks of "those fool thieves."
5. McGruder secretly restores the money.

A paragraph is like a chapter. The paragraphs show the main parts of a composition. They are to your theme what chapters are in a book. A paragraph usually shows: (1) a new place, (2) a new time, (3) a new character, (4) a new part, (5) a new thought. It is likely that when you come to "As soon as we reached the grounds," the scene is going to change so much that you ought to begin a new paragraph. If you say, "On the following morning," the time is probably so different that you ought to begin a new paragraph. After you have told about the nervous Mr. Abercrombie and how he was afraid of burglars, you should put Willis, the practical joker, into a paragraph by himself if you are going to describe him at any length. Any decided change in place, time, or characters usually deserves a new paragraph.

Each paragraph has its own topic. Decide in advance what your paragraph is going to be about, so that each sentence shall do its part to bring out that one topic. This will be rather hard unless you have also planned how many paragraphs you are going to have, and what each is to be about. Before beginning to write a theme jot down the three or four or five titles for the paragraphs that you expect to have. This little outline will keep you straight while you write the first paragraph and the second one. Then if you wish to change your plan for the third paragraph, change it. But know what you are about. Realize what one particular "job" that third paragraph has,

so that each sentence may do its part. Before you begin the fourth paragraph see clearly what its one purpose is, and make it carry out that purpose.

How long may a paragraph be? There can be no rule about the length of a paragraph. In literature we can find paragraphs that contain only one word, and some that contain a thousand words. A student will be allowed to make a paragraph of five words if they say something so important that they ought to stand out as one of the main divisions of the theme; or he will be allowed to run two hundred words into one paragraph if they do no more than form one main division of the whole. But such extreme cases will seldom be sensible unless an artist contrives them. Ordinarily—and let us repeat that we are not now including the little paragraphs of dialog—a paragraph of one sentence is too short, and even two sentences are unlikely to be enough. Most of your paragraphs this year should be more than fifty words long; very few of them should contain more than a hundred and fifty words.

Paragraphs for dialog. The words of each speaker, together with anything said about him, should be put in a separate paragraph.

Kane was puzzled. What could he say to her? "Well, they didn't tell me much," he replied guardedly.

"When did you see them?" Miss Runyon's voice sounded hollow and far away.

"About three quarters of an hour ago."

"What!"

Kane looked at the floor and tapped with his stick.

Beware of an "introductory" paragraph. When you are outlining a theme, don't think of the first paragraph as an "introduction." Start your real work at once, making the first division one of the parts of the whole, giving us some action or some real part of an explanation. It is very seldom that the topic of a school theme needs a whole paragraph of introduction.

It is seldom wise to begin a composition with a paragraph of a single, detached sentence, such as this:

The lighthouse that I am going to describe stands on the sand-dunes, only a few feet above the breakers at the tip of Cape Hatteras.

But if you ever wish to surprise your readers with a rather sensational beginning—if you have any real purpose—you are welcome to try experiments like the examples given below, which were opening paragraphs made by skilful authors:

1. Anyone in the neighborhood would tell you that Steffner was a stubborn man. His place looked it.
2. Crack! crack! crack! crack! crack!

Beware of a paragraph of "conclusion." When you have reached the end, stop. Don't feel it necessary to write a "concluding paragraph." These notions of "introduction" and "conclusion" come from noticing magazine stories which are 3000 or 5000 words long—ten or twenty times the size of your themes. There is no room, no need, for a "conclusion" of so short a composition.

EXERCISE

Write a brief title for each of the following paragraphs. Each title must show clearly what one topic the paragraph is about. Don't mention two topics. The first paragraph may tell about beads and paint and colored clay and patterns; but what *one* idea is it *all* about? Make your titles definite. For example, "Clothing" is so vague that it is untrue; there is nothing in the paragraph about real clothing. "Savages have very little clothing" is not the main idea; such a title would show that you have not seen the point. A good title would prove that you have noticed that the end of the first sentence, the end of the third sentence, and the end of the fourth sentence are all driving at the same idea. What is that one idea that the author keeps repeating? That idea

should be your title. In the case of the second and third paragraphs "Vanity" is in a vague way the topic of both, but "Vanity" would not be sufficient title for either. What one particular idea is emphasized in each paragraph?

I. Clothing for Ornament

1. If we go to the warmest regions of the earth, where the natives wear little or no clothing, we find that what they do wear is not for the sake of protection at all. In many cases the entire clothing of a savage consists of a highly decorated apron and a few strings of beads. Sometimes the body is covered with oil or paint of some sort, which has not the slightest value as a protection. There are regions of the earth where colored clay or paint is plastered thickly on the body in order to shield it from the bites of insects, but even this does not explain why different colors are used, and why these are laid on in patterns or pictures.

2. If we try to find out why the body is decorated in this way, we discover that it is because of vanity. Vanity is one of the strongest feelings that can be found among savage peoples. It is not confined to them, but perhaps they show it most simply and directly. It is probable that the first men on this earth dwelt in a warm region where clothing was not needed for protection, and that the clothing which they gradually learned to wear began in the form of ornament. It is quite likely that the very beginning of clothing consisted in the painting of the body.

3. The vanity of savages is sometimes laughable. A negro chief will wear a tall hat, which he has bought from a trader for a large sum, no matter how uncomfortable it makes him, because he knows that all the rest of his tribe envy him and wish that they had one. It makes him a man of importance in his tribe. He may even come to be named after his fine ornament and be called "man with a hat," or have some other title, depending upon his peculiar decoration, which gives him a feeling of distinction.

4. All this gratifies his vanity. He will go through the greatest discomfort for the sake of being thus pointed out. Among some of the tribes living in the hottest countries a rich man will try to show how wealthy he is by wrapping around his body all the cotton cloth that he owns. Sometimes, when receiving European travelers, a negro chief has been almost smothered in his riches; strips of cloth have been wrapped about him until there was no room for his arms to hang down, and they have stuck out almost straight from his body.

5. Of course, not all this ornamentation can be called clothing. In one district in Africa a woman is considered very distinguished if she wears upon her ankles a number of copper rings. Sometimes they come up above the knee, and are so heavy that she can barely shuffle along. These metal rings become so hot in the rays of the tropical sun that water has to be dashed over them occasionally in order to cool them off.

6. Again, in other parts of the world, women wear as earrings heavy copper ornaments, which so stretch the lobe of the ear that it rests upon the shoulder. Many other instances could be given of the vanity shown by savages; but we must remind ourselves that while rings running through the nose are not popular with us, it is not at all uncommon to see rings attached by piercing holes through the lobes of the ear.

7. It must be admitted that the original purpose of clothing was ornamentation quite as much as protection. And even when protection came to be the main reason for covering the body, the idea of decoration was always present. The patterns which were formerly painted or tattooed on the skin were painted or woven upon the clothes. Today much of our apparel is designed to make a beautiful or fashionable appearance rather than simply to afford protection to the body.

II. ADDITIONAL EXERCISE

Mr. Babcock's Clients

1. Some time after breakfast Mr. Martin returned to his room and pulled from under the bed a squat trunk, covered with horsehide, which he had brought from Pennsylvania when he migrated West at the age of eighteen. From his trunk he took a big, finger-worn, time-stained envelope, full of documents, which he thrust into the inner pocket of his faded coat. Then he drove to Plum Hill in a lumber wagon with a board laid across its box for a seat.

2. The nearly springless vehicle bumped and jolted fearfully over the hard, uneven dirt roads. When the jolting became unendurable Martin stood up, planting his feet far apart. After his bones settled back into a normal state, he sat down again and clattered on. By urging the shambling plow-horses as much as was prudent he made the four miles to Plum Hill in forty minutes.

3. Truman A. Babcock's office was on the west side of Main Street, in a small, one-story brick building, which was divided longitudinally into unequal parts. The broader part was occupied by a

barber's shop, leaving a scant six feet of width for Mr. Babcock's quarters, which were furnished with a large safe at the further end, an ancient black-walnut table with a nest of pigeonholes above it, and two plain chairs.

4. When Martin entered, Babcock occupied the chair in front of the table and was carefully figuring over, for the third time, the discount on one hundred and eighteen dollars for ninety-three days at the rate of twenty per cent a year. He had agreed to discount young Varnum's note for that amount and time at that rate, provided the young man could get his mother to secure the note by a mortgage on her household furniture. As the young man was in a peck of trouble, Mr. Babcock considered it likely his mother would consent.

5. He was a lank, awkward, neutral-looking person, with large hands and feet, straw-colored hair, and a bushy mustache. His eyes were set close together and slightly crossed. When, at the sound of the opening door, they encountered Martin's one flaming organ of sight, a rather startled look appeared in them, and Babcock hastily swallowed his prominent Adam's apple. There was something about this gaunt, round-shouldered, work-gnarled, wire-bearded, one-eyed man—well, something that had a decidedly unpleasant suggestion.

SENTENCE LESSON 16

Where Phrases Belong

Beware of the end of the sentence. Who or what was "with a good deal of indignation" in the following sentence?

She was staring at the man who was snoring *with a good deal of indignation.*

It cannot be that the man was "snoring with indignation." The writer must have meant that "She was staring with a good deal of indignation at the man who was snoring." He allowed a phrase to wander off to the end of the sentence, where it caused an absurdity. Phrases are fond of straggling in at the close and there planting themselves close to a word that they do not modify—as in the next example:

Motion pictures are being used in a study of the movements that pupils make in writing *for the purpose of helping them.*

Surely the pupils were not "writing for the purpose of helping"; the pictures "are being used for the purpose of helping." The *for* phrase belongs earlier in the sentence, next to the word it modifies. Beware of allowing phrases to go where they please and to come in tardy.

The word *with* never likes to be on time; and never wants to be where it belongs. It prefers to dawdle in at the end of a sentence and make mischief—thus:

1. For sale, a piano, by a gentleman about to leave for Europe *with carved legs.*
2. The dog lay down in a dark corner as if he was frightened to death *with his tail between his legs.*
3. He held up the parcel that the old gentleman had just dropped *with a grin on his face.*

Begin sentences with phrases. If a class were told to recast the third sentence, some students would put the phrase in thus: "He, with a grin on his face, held up," etc. This is a good position so far as grammar is concerned, but it is not a natural order of words; it sounds like a translation from a foreign language. Why not begin with the phrase? Simply because that order does not occur to students; in childhood they formed the habit of beginning with the subject and verb, and then tacking on afterwards as many modifiers as they could conveniently. That is natural for a small child, but anyone who has entered high school is old enough to begin sometimes with a modifier. "With a grin on his face he held up" is a good form. *Begin with Modifiers* is a good motto for those who wish to make their style less childish.

It is astonishing to see how often a tangled or absurd or childish sentence can be improved by *beginning* with a modifier. A person who has not been trained is very likely to write: "He managed to interview an inspector of police at the Hotel Cecil, since it was out of the question to go to Scotland Yard, by skilful maneuvering." The trained author would begin with "by skilful maneuvering." In the following sentence the phrase at the end gives the wrong impression: "I see that human beings are more selfish than I thought they were after reading the book." The meaning is: "After reading the book I see that human beings are more selfish than I thought."

EXERCISE

Rewrite the following twenty sentences. Put the straggling, tacked-on phrases first in the sentences, or fairly close to the words they modify.

1. We found the place swarming when we arrived at last at our destination with unspeakably dirty soldiers.
2. This Alaskan village was deluged by a flood of mud which covered it two feet deep during a rainy season some time ago.
3. This policeman is able to make his rounds in the villages that were annexed to Los Angeles some time ago by a motor car.

4. A Belgian hairdresser has woven a picture of the steamer that has red funnels and a black hull with human hair. [Use *out of* instead of *with*.]

5. A firm in San Francisco conducted an endurance bicycle-race in its store window recently with the purpose of stimulating interest in bicycle-riding. [Where does *recently* belong? Use *for* instead of *with*.]

6. The sound of guns never stopped for as long as ten seconds from that minute on for two weeks.

7. We were getting pretty far on down Broadway, where the wholesale houses have their ware-rooms, by this time.

8. We were shown to a hay-loft full of timothy that was still hardly dry after a very substantial supper in the farmhouse.

9. You keep figuring out your chances of being hit in the particular place where you are stationed for the first hour or so. [This soldier did not mean to speak of "being hit in some place on his body," nor was he "stationed for the first hour."]

10. Submarines can be tested frequently without doing them any injury by means of a device recently patented in Brazil.

11. He raged against the burly detective who had arrested him in his uncle's office for a long time.

12. Wilson opened the door of his room, which was on a long, narrow corridor, with his overcoat still on his arm.

13. Jones knew that he was in the counterfeiter's den at last by one swift glance around the dirty room.

14. I have been longing to make that trip to San Francisco by way of Key West and Panama without letting anyone know of my desire.

15. Martin had been lucky enough to fall in with an official with a generous sense of humor on that occasion.

16. I saw an advertisement telling how a bright young man could earn a hundred dollars a week the other day in a magazine.

17. Hot water was allowed to run continuously upon this special paraffin coating that he was selling for twenty-four hours.

18. Ernest telephoned to the only man he thought could help him in this emergency in a desperate mood.

19. A heavy gale had begun to blow after our mishap with the sail from the southwest.

20. I got a parcel valued at $200 by express about a week later.

Hereafter in your compositions use some sentences that begin with a preposition—not too many, but enough to give variety. Whenever you see any preposition that wants to wait till the end, make sure that it belongs there.

SENTENCE LESSON 17 (A)*

Three Kinds of Objects†

Review for a spelling test the words in Sentence Lesson 7, page 48.

The direct object. We have studied the direct object of a verb, as in "He found a *dollar*." There are two other kinds of objects.

The indirect object. If we say, "He paid their wages," *wages* is a direct object. We might insert a phrase to show to whom he paid: "He paid to the clerks their wages." But this is made-up English; it is not an expression that people really use. We express the idea with the noun only: "He paid the *clerks* their wages." Similarly we say, "I gave the *tramp* a dime" or "I bought the *boy* a coat" or "He gave *me* a quick glance." Such nouns or pronouns that show, without any preposition, to whom or for whom an action is done are called "indirect objects." An indirect object is always†† found in combination with a direct object, usually just before it, as in the examples below.

1. He made *me* a bow.
2. He threw *us* a letter.
3. He handed the *maid* his card.
4. The king granted *Johnson* a pension.
5. The islanders told *Captain Cook* queer stories.
6. He waved the *lady* a farewell.
7. He taught the *boy* Spanish.
8. I bought the little *fellow* a goldfish.
9. The artist painted *me* a sketch of it.

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*Lessons marked "A" or "B" are less essential. Before assigning them teachers should note the cautions in section 1 of the Preface and opposite page 1 of the text.

†For further treatment of objects see Sentence Lesson 59, Part Five.

††But it may be "retained"; see Sentence Lesson 59 and note in Appendix, page 450.

Some pupils have a strange fondness for arguing thus: "But couldn't you say that he waved a farewell *to* the lady?" The answer is: "Yes, *we* could say that. If we said it, we could make *lady* the object of a preposition. But the author said nothing of the kind. In the author's sentence there is no *to;* the author was not thinking of *to* when he wrote, and would not allow it to be inserted by students who argue about grammar. *Lady* is the indirect object."

Be sure that you have fixed in your mind these two ideas about an indirect object:

(1) There is never a preposition.

(2) There is always a direct object.

The objective predicate. The third kind of object is seen in "They elected Harry *captain*" and "Smith named the region *Virginia*." *Captain* shows what they made Harry become; *Virginia* shows what Smith made the region become in name. Words which are a kind of predicate to explain the direct object are called "objective predicates." Other examples are:

1. The English call a spool of thread a *reel.*
2. They made the fawn a *pet.*
3. We fellows always considered him a *coward,* but now we think him a *hero.*
4. The President appointed him *Secretary of War.*

An objective predicate is usually after a direct object, showing in some way what the direct object is made to become, to be called, to be considered, etc. It always explains the object and means the same thing as the object, just as a predicate nominative explains the subject.

Though direct and indirect objects are always nouns or pronouns, the commonest kind of objective predicate is an adjective.

1. We thought him *clumsy.*
2. This made us *angry.*
3. The boys called the rule *unfair.*
4. We judged the ice perfectly *safe.*
5. His teachers considered him *dull.*

EXERCISE

Prepare written work on all the direct objects, indirect objects, and objective predicates in the sentences given below. Use the following Model, unless the teacher allows you to arrange the work in columns, with ditto marks or checks.

SENTENCES	MODEL
1. The congregation gave their pastor a large, solid-silver loving-cup, which made him very happy.	1. Pastor is the indirect object of gave. Loving-cup is the direct object of gave. Him is the direct object of made. Happy is the objective predicate after made.
2. Since he has acted so courteously toward us, there is hope that he is improving in his manners.	2. There are no objects.

1. The pirates had for many years made this place a retreat in times of danger.

2. Their knowing smiles and sly winks made him very humble.

3. He would have traded his gold watch for a simple loaf of bread.

4. This daring exploit on the roof of a burning building gained him a great reputation for bravery.

5. When the grandfather died, he left to this young scapegrace a very handsome fortune.

6. Though this god-like son of a sea-goddess sulked in his tent for a long time, he finally became once more the terribly active foe of the Trojans.

7. Perhaps he did act according to his conscience, but his delicate conscience is nothing to us; we are going to see that justice is done, and that he is put into the penitentiary.

8. If there was anything marvelous in the Baron's stories, his hearers were lost in astonishment; and if there was anything humorous, they were sure to laugh exactly in the right place.

9. Nowadays many athletic trainers consider that old diet a bad thing, and most of them allow the players some dessert.

10. A man who can keep himself free from all contagion during such an epidemic will be peculiarly fortunate.

11. Every good instinct of the human heart arrays itself against the man who deserts his helpless children.

THEME LESSON 13: ASSIGNMENT

"The White-foot Mystery"

This subject will give good practice in making each paragraph about one definite topic.

A grocer in a small town was an odd, inventive character—in fact, more of an inventor than a business man. He thought up a plan—to go out at night and paint on the sidewalks a lot of white foot-prints about three feet long, all pointing toward his store. This he did in a few hours by using a stencil-plate. Of course "white feet" were the talk of the town; all kinds of guesses were made about them. One week later the grocer put in his window a placard: "Those foot-prints show the way to Snedden's grocery."

Perhaps this advertising scheme succeeded; perhaps it did not.

You may vary this story or the order of telling it as much as you like. But have a plan. Show your plan by setting down a list of titles, one for each paragraph, like this:

1. The mysterious foot-prints appear.
2. Hayleyville guesses.
3. Snedden explains.
4. Snedden hears from an advertising agency.

If instead of one paragraph for "Hayleyville guesses" you wish to write several short paragraphs of conversation—and that is a good plan—you may say "2-6. Hayleyville guesses." This shows that the group of short speeches is all about the one topic.

In future you should show the plan of every theme by giving the title of the paragraphs in an orderly list. Such a list should be a true outline of your steps from beginning to end. It will help you to emphasize one idea.

An outline is even more important for oral themes than for written ones. Have it on a small slip of paper that you can hold easily in your hand, and guide yourself by it.

SENTENCE LESSON 18

Appositives

Ordinary appositives. A noun that is set alongside another noun or pronoun to explain it is said to be "in apposition" (from a Latin word meaning "set next to"). "In his charming home, an old farmhouse, we spent a week." Here the noun *farmhouse* is set alongside the noun *home* to explain what kind of building the home was. An appositive is usually dropped disconnectedly into a sentence, and so is surrounded by commas or parentheses or dashes.

1. His grandmother, a *woman* of nearly ninety-two, greeted us cordially.
2. The old corn-cob pipe, his *favorite*, had disappeared.
3. He constantly used "fixed," an unpleasant *word.*
4. Trolley cars (*those* that receive power through a "trolley") were unknown in 1880.
5. He was an accommodating boy, *one* who enjoyed helping us.
6. Our next-door neighbor, an old and dyspeptic *rancher*, was most suspicious.
7. The nearest stream—a mere *rill*—was three hundred yards away.

Sometimes a personal pronoun is in apposition: "That young buck over yonder, *he* in the red shirt, might sell his pony."

Sometimes a word is repeated as an appositive: "And this one—the *one* that you overlooked—was worth $25."

Separated appositives. An appositive may not be next to the word it explains.

1. There are many *idioms* in our language—*constructions* which, for the most part, cannot be justified.
2. Special and repeated drills are given on the real *trouble-makers*—the one hundred *words* that comprise four-fifths of the misspelled words of the schoolroom.

Appositives at the end of a sentence. An appositive is often at the end of a sentence, set off by a dash.

One *thing* I have no use for—*rubbers*.

Final appositives are often a series of words explaining one general term.

The northern countries raise great quantities of *grains* which are more hardy, though less valuable, than wheat—*rye*, *oats*, and *barley*.

Such a series is very commonly introduced by some word or phrase like *as*, *such as*, *namely*, *for example*.

1. In certain *states* of our own country barley-raising is increasing rapidly—namely, *Minnesota*, *Wisconsin*, *Iowa*, and the *Dakotas*.
2. There are a number of other mineral *substances* which are necessary in our house-building—such as *sand* and *lime* for mortar, the *cement* with which cellar floors are covered, the *glass* used for windows, and so on.

The words thus introduced are all in apposition with the general word.

Apposition with a whole idea. A noun may be in apposition, not with any one word, but with a whole group, like "to get up early in the morning."

Grandfather liked to get up early in the morning, an *example* which the rest of us were slow to follow.

Appositive adjectives. Adjectives often modify nouns by being in apposition.

1. The threatening clouds, *steel-blue* below and *yellowish* above, looked more ominous every minute.
2. There stood our little friend, *grimy* and *weary*, but very *happy*.

But there is no appositive adjective in the following:

The clouds, ominous though they looked, did not scare us.

Though *ominous* seems to be set alongside *clouds* and separated

by commas as if it were an appositive, it is actually a predicate adjective with *looked*—"though they looked ominous." It is precisely like the *ominous* after *looked* in number 1.

Appositives without commas. Some appositives are used in such close connection that they are not set off by commas.

The Apostle Paul. I myself. Your uncle Tom. Sheriff McLean.

The case of an appositive. An appositive noun or pronoun is in the same case as the word with which it is in apposition, as the following examples show:

1. The chief, *he* in the red shirt, is in an ugly mood.
2. To the chief, *him* in the red shirt, I have given warning.
3. For this man's (his own *uncle's*) good advice he cared nothing.

EXERCISE

Prepare written work according to the Model.

SENTENCE	MODEL
The latest *Railroad Association Magazine* contains interesting accounts of two railway excursions—one over the Chesapeake and Ohio Railway, the other over a Japanese railway in Korea and Manchuria.	One is in apposition with excursions. Other is in apposition with excursions.

Include all nouns and pronouns that are used appositively. Don't assume that there is an appositive in every sentence. There may be none; there may be eight.

1. The most productive region of Polynesia, that of the Sandwich Islands, now belongs to the United States.
2. Argentina, Brazil, Chile—the "A B C" states—are more wealthy and progressive than any of us realize.
3. Here we find one of the important products of the world which is native to this hemisphere—namely, cacao.
4. They had on woolen trousers of all colors—brown, drab, gray, and green.

5. They gave us pieces of whalebone and bits of polished shells, and we exchanged books with them—a practice very common among ships in foreign ports.

6. The fear that these Spaniards had of the water—it amounted to a perfect "hydrophobia"—is a national malady.

7. And there, just rounding the headland, was one of the prettiest sights in the world, a full-rigged, clipper-built brig sailing sharp on the wind.

8. And I, his brother, cannot afford to buy even a cheap car, a real necessity for me.

9. But binomials, our greatest worriment, seem perfectly easy now.

10. And this law, bad in every respect, has been passed by our glorious "reform" legislature, this "lofty-minded" body of noble law-makers.

11. In the library at Nassau, a converted debtors' prison, is to be found a thin, brown pamphlet of the year 1872, a description by Stockton of his recent visit to the Bahamas.

12. In general, there are three of these zones—the frigid, the torrid, and the temperate.

13. Nearly all the very valuable spices—such as pepper, ginger, cloves, and nutmegs—come from islands on the other side of the globe, the Malay Archipelago.

14. It is necessary that each country, according to its means, should take part, far off or near at hand, in this desperate struggle, where the fate of all is at stake.

15. Did you ever think what a great lot of interesting animals we can find in the pages of this "Book," the Bible? There are lions there—one that David killed when it attacked his sheep; another that Benaiah, one of David's soldiers, followed down into a pit on a snowy day in winter; a lot of them in a den, the place where they put brave Daniel. There are bears in it—the bear that David killed, and the bears that ate up the small boys who called Elisha names.

SPELLING SECTION 9

The *ly* ending. The ending *ly* is sometimes added to nouns to make adjectives: *a beastly* cold, a *cowardly* act, the *heavenly* messenger. But much more commonly it is added to adjectives to make adverbs: winter will come *shortly*, speaking *pleasantly*, *evidently* embarrassed, *evenly* divided, *queerly* arranged. It will

do you no harm to remind yourself again that if an adjective ends in *y*, the *y* is changed to *i* before *ly* is added: luck i ly, eas i ly, bus i ly, happ i ly.

You know the adjective *final*, as in "the umpire's decision is final"; but can you put *ly* on to *final*, so as to make final+ly = finally, with two *l*'s, finally? It gives a teacher a queer feeling to watch pupils struggle with an old habit of misspelling *finally*. Each can see at a glance what the right form is, can tell about it perfectly, can write it correctly in a spelling test. Each supposes that he has killed an eight-year-old enemy in his brain. But long-fixed habits smile, and bide their time. A month later they may send their victim sprawling again.

Another *al* adjective is *usual*. It is fairly hard in itself—two *u*'s, you see. But the mental effort required to write *usual* with two *u*'s, and then add *ly*, so that the adverb has two *l*'s —that is greater than some minds can nerve themselves to. The adverb really is *usually*. And do you notice "really"? It is formed by the adjective *real*+the ending *ly*=*really*, with two *l*'s.

general+ly = generally
natural+ly = naturally
accidental+ly = accidentally
special+ly = specially
especial+ly = especially
practical+ly = practically
grammatical+ly = grammatically
(with two *m*'s and three *a*'s)

The clue is perfectly simple: "What is the adjective?" Do you mean that something happened "in *former* times"? Then you must write "former+ly = formerly." Do you mean that something happened "in an *evident* way"? Then you must write "evident+ly = evidently." Do you mean that the polite old man acted "in a very *formal* way"? Then you must write "formal+ly = formally." Do you mean that the gun was discharged "in an *accidental* way"? Then you must write "accidental+ly = accidentally."

Adjectives ending in *ic* add an *al* before taking the *ly:*

artistic + al + ly = artistically
enthusiastic + al + ly = enthusiastically
emphatic + al + ly = emphatically
sarcastic + al + ly = sarcastically

But *ly* is added directly to *public*, forming *publicly.*

SENTENCE-ERROR DRILL 10

In Drill 2, page 21, is the definition of the first kind of sentence-error, the writing of two sentences as if they were one. In this Drill and the following ones we shall have much exercise with the opposite kind of sentence-error—that is, writing a fraction of a sentence as if it were a whole one.

Students sometimes think that a noun in apposition, if modified by a number of words, is a sentence; and so they punctuate it with a period and a capital letter, like this:

I am tired of pictures that show a perfect angel of a man persecuted by rowdies. *Stories, for example, of noble heroes that are knocked down by brutal officers.*

The second group of words is simply the appositive noun *stories* modified by what follows; it should begin with a small letter and should be set off by no more than a comma or a dash. It is only a fraction. To be sure, it contains a subject and verb—*that are knocked;* but you can see that it is not an independent statement that could stand alone as a sentence. Though you have not yet studied in this book the "relative pronouns," *who, which,* and *that,* you will have little trouble with the easy exercises on Leaf 11. You can feel that groups like the following are not sentences: "a dessert that I like," "the woman who sat there," "some syrup which leaked out."

Decide whether each group of words on Leaf 11 is a whole sentence or only a fraction. Put periods or question marks after the sentences. For each fraction write a subject and verb that will turn the fraction into a real sentence.

THEME LESSON 14

Vary the Beginnings of Sentences

Begin with prepositions. A long series of the "subject and verb first" kind of sentences is monotonous and dreary to the last degree. It is like having the same meal three times a day, week after week, or doing exactly the same thing every evening for three months, or going to school every morning at the same minute for 365 days. We all want variety. If we are going to improve in composition, we must use variety in sentences.

Many students have a habit of beginning a theme with a subject and verb, "Father and I decided," and then beginning the next five sentences thus:

We hunted . . . . . It had been . . . . . We thought . . . . . She said . . . . . Nobody could tell.

The best of themes may be spoiled by such a series of monotonous sentences. An occasional preposition standing first in the sentence is as pleasant in a theme as a holiday in November. Before delivering your next composition resolve to be generous to your hearers by starting four or five sentences with a phrase as you learned to do in Sentence Lesson 16.

Don't be too generous. If you should begin two-thirds of your sentences with prepositions, the theme would be monotonous—freakishly monotonous. All that an audience wants is an occasional phrase put first in a sentence for variety.

Begin with adverbs. Variety can be secured by an occasional adverb at the opening of a sentence. With very little effort you could furnish such beginnings as "Slowly the fog was settling down." "Possibly my watch was wrong." "Faster and faster came the mackerel." You have studied prepositions

and adverbs; why not use your knowledge to make your sentences sound as if you had a good ear and had been educated? Don't be a miser with your grammatical riches.

You might begin with adjectives or objects. While you studied adjectives, did it ever occur to you to use an adjective occasionally at the opening of a sentence? Suppose that some supervisor of English in city schools heard this sentence in a ninth-grade theme: "Sleepier and sleepier we grew as the lecturer droned on." The supervisor might think that the writer had literary talent. Yet no special talent is required. Any average pupil can form such a sentence once in a while.

How many times in your life have you ever begun a sentence with an object? It is not such a difficult feat: "The grape-fruit we had to throw away, but we could use some of the oranges." Only a very small proportion of American students have ever thought of such a variation in their sentence forms. Almost invariably every teacher everywhere must hear the everlasting monotony of "We had to throw away," etc. Almost all students have a habit of beginning with the subject and immediately following it with the verb.

Put something between the subject and the verb. If only they would occasionally put some words between the subject and verb, they would make their themes more pleasant. Just one or two little words slipped in at that place may give tone to a whole paragraph: "Buster perhaps guessed what was coming." "The engineer, watch in hand, looked back nervously at the conductor."

Keep the sentences natural. When a student has learned to vary the beginnings of his sentences, he has done much toward improving his style—more than seems possible to him now. But he should never strain for results, never twist sentences unnaturally, never worry about altering a lot of sentences. In fact, it is dangerous to pull and haul your statements out of shape. The best results will come by merely *keeping a lookout for natural chances to vary.*

ASSIGNMENT

Prepare an oral theme based on the bare facts about "The Rash Scientist," given below, which is a true story. While you plan, think of varying the openings of the sentences. For the sake of practice try to begin half of them with something else than the subject. In two or three of the sentences that begin with the subject place some words between the subject and the verb.

What *one* feeling should be most prominent in the theme? If you wish to, you could center our interest on the horned toad; you might plan to emphasize the boy. But probably, if you follow out the idea of the title, you will need to emphasize how cock-sure the lecturer was, how jokingly he talked when the boy protested, how he contrasted with the quiet and diffident boy, how he laughed when the test was begun. Here is a good chance for anyone who can invent dialog and dramatize a bit. Doesn't your class unanimously prefer the theme that "makes people talk"?

How is the end of your theme going to emphasize the *one* topic? Don't close with a horned toad if your composition is centered on the scientist.

A famous scientist, lecturing in California, spoke of the foolish beliefs people have about the weather, the moon, the hypnotizing power of snakes. "Now, there is the little harmless lizard that you call a horned-toad. Some people believe it can shoot blood from its eyes. Nonsense!" A boy in the audience rose to say that this was true. A horned-toad was caught, put in a wash-bowl, and teased until it spurted out several drops of red liquid from one eye.

SENTENCE LESSON 19

Participles in *ing*

What "verbals" are. The next five grammar lessons are about "verbals," words made from verbs and used like adjectives or nouns. Three lessons are in participles, one in infinitives, and one in gerunds. A student who thoroughly understands these three kinds of verbals has a knowledge that is useful in making good sentences; he is like a chauffeur who knows what the levers are for.

How participles are used. A word that is formed from a verb and used like an adjective is a participle—e.g., "those *towering* clouds." A participle may be a predicate adjective—"The clouds seem *threatening*." A participle is very commonly appositive—"Howard, *disregarding* instructions, failed to knock."

Appositive uses. This appositive participle is used in a great variety of ways. (1) It is often placed before the word it modifies (see sentence 1 below; notice the comma); (2) it may be far separated from the modified word (see sentence 2 below; notice the comma). As you read the next three statements look at the corresponding sentence below or on the next page and notice the comma. (3) A participle may express an idea so independently that it hardly seems like a modifier; (4) it may appear almost to do the work of a verb; (5) its real sense may seem to be adverbial, as if it modified the verb.

1. *Wishing* to learn what all the trouble was about up forward, *I* shouldered my way through the crowd.

2. *I* therefore directed my steps toward Thornhill Castle, *resolving* to upbraid him.

3. A *committee* composed largely of engineering students made a careful survey, *selecting* the most practicable route for a path four feet

wide and two thousand feet long, with but a single turn, and rising steadily at an angle of about fifteen degrees.

4. *We* sat perfectly quiet, not *wishing* to frighten the trout away.
5. *He* came into my office soon after, *trembling* pitifully.

These participles are more independent and verb-like than adjectives; but as a matter of grammar each one is attached to some noun or pronoun which it is said to "modify." It may be true that we get little information from the verb and much information from the "modifying" participle; in number 3 the statement that they made a survey may not amount to much compared with the facts about the route, but as a matter of grammar *committee made* is the framework of the whole; *selecting,* with all that depends on it, is a mere modifier.

Selecting is "set alongside of" *committee* to explain its work further; it is appositive in its nature; therefore it and the group of words depending on it are set off. In number 5 *trembling* is set off because it modifies *he* appositively.

Participles must be placed carefully. Strong as participles are, they are not equal to verbs; their power is limited; they cannot do all the tasks that reckless writers demand of them. Careless pupils calmly set down participles without noticing whether anything in particular is modified. They will often mean to have a participle modify one noun, but will so use it that it does modify quite a different word. What can a reader make out of the following? "Speeding along for some fifteen miles over a perfect road, breakfast was secured at a farm-house." The words say that a breakfast, while it was speeding along for fifteen miles, was secured.

To be sure, we can guess who ate the breakfast, and when, and where. But, after all, we are required to figure it out for ourselves; the words as they stand state an absurdity. The writer might have written grammatically: "*Having speeded* along for fifteen miles, *we* secured breakfast." A better way is to begin with a phrase, *after speeding,* in which *speeding* is a "gerund," a kind of word that is described in Sentence Lesson 21.

However, participles are very useful when well managed—pleasant for a reader and convenient for the writer. They may be so used as to prevent a monotonous series of short sentences, or to prevent a tiresome series of verbs.

How participles resemble verbs. In two important ways participles are entirely different from verbs: (1) they have no subject; (2) they cannot make a statement. But in three less important ways they are like verbs: (1) they may have objects, "hearing a *cry*"; (2) they may have predicate nominatives, "Being a *boy*, he was impatient"; (3) they may be modified by adverbs, "singing *sweetly*."

***Ing* words that are not participles.** Notice that *showing*, *receiving*, *riding*, and the like are frequently parts of a verb, and are not to be called participles.

1. He *has been showing* us his photographs.
2. Knowles *had* for the last three hours *been* quite unconsciously *riding* to his doom.

But in the following sentences the *ing* words are like predicate adjectives modifying the subjects; they are real participles.

1. He ran *shouting* to the tent.
2. A compliment of some kind seemed *fitting*.

Verbs are not formed by combining *ing* words with such words as *come*, *seem*, *run*, *look*, but by combining them with parts of *be*—thus, *was galloping*, *were shouting*, *had been fitting*, *should have been working*.

You cannot know that an *ing* word is a participle just because it is formed from a verb.

1. *Clothing* costs more now.
2. The *skating* is fine.
3. *Seeing* is *believing*.
4. This furnace is not sufficient for *heating* the house.

These words are all used like nouns; no such noun-like word should be included in today's lesson.

EXERCISE

Write a neatly-arranged list of all the *ing* participles in the sentences below, saying what noun or pronoun each modifies. Find the modified word by asking, "Who or what———?" There are only eighteen of them.

(1) He jumped down, skipping like a boy at the touch of his native mountain soil. (2) Now it had begun to blow up a little colder, and a wind whipped down a lighter and more piercing quality of snow from the peaks above. (3) We trudged on, trying to keep pace with the loose, easy swing of our guide. (4) As a part of his gigantic pack, the guide's servant carried a thing like a bandbox inclosing an Easter plumcake of great size and richness. (5) As a mountain-bred child, I had been hurt in my patriotism to hear a European say that there was no real mountaineering in America, that climbing the Rockies was merely a matter of walking. (6) On left and right shot up great ridges bristling with straight firs, and beyond them the view was lost in the whirling snow mists. (7) When we reached the camp, I thought it had a holiday air, being unaware that this was a workday like every other day. (8) Officers in capes and gray Robin Hood hats, looking like merry men of Sherwood, came running down to greet their old comrade, the guide. (9) Between the long barrack-sheds a squad of men in white were practicing on skis. (10) As I looked, one of them took an awkward, shambling run, leaping into the air from the top of the slope. (11) Those who spilled themselves in a tangle of arms, legs, and skis would grapple with each other and wrestle, performing awkward evolutions in the air. (12) While we stood with the officers, getting acquainted, troops passed by in single file, lifting themselves by their steel-tipped alpenstocks. (13) Our officers, laughing at the tall, lean fellow who had not tripped, pelted him unmercifully. (14) These natives of the Alps can throw well, an art which they learned, I suppose, at snowballing, the sport universal of Northern peoples. (15) When dinner was announced and we plodded through a clearing atmosphere into the messroom, we uttered a whoop of surprise. (16) The cook had filled the bowl with those white, lily-like snow flowers that were springing up wherever winter was off the hills. (17) So startled were we at this decoration amidst the snow of the high mountains that for some seconds we forgot to begin eating. (18) In the midst of the flowers was a little "kewpie" wearing a tiny Alpine cap on her bald, baby head; and she smiled out upon us, recalling old days in the studios of Washington Square.

SPELLING SECTION 10

(a) Possessive pronouns. You have been told that the possessive forms of the personal pronouns have no apostrophe. Observe the list again: *ours, yours, hers, theirs, its.*

The possessive of *who* is remarkable. It is spelled w h o s e.

1. *Whose* hat is that?
2. *Whose* turn is it?
3. *Whose* business is it?
4. I don't know *whose* paper this is.

(b) The *i* words. Observe the *i*'s in *divide, divine.* Think of the two together. "Joshua's army was divided by divine command." With these two words think of *definite.* "Joshua's army was divided by a definite, divine command." *Originally* is another "*i*" word, made of an adjective *original*+*ly*=*originally.* Another is *delicate,* and another is *disturb.* "The noise disturbs the delicate invalid." And *medicine* is another. And *similar* has two *i*'s. "This coffee has no effect on me, but a similar amount disturbs a delicate invalid's sleep." *Privilege* has two *i*'s. "We have a similar privilege."

(c) The ending *le*. The ending *le* is very common for nouns. Three such nouns give much trouble in schools:

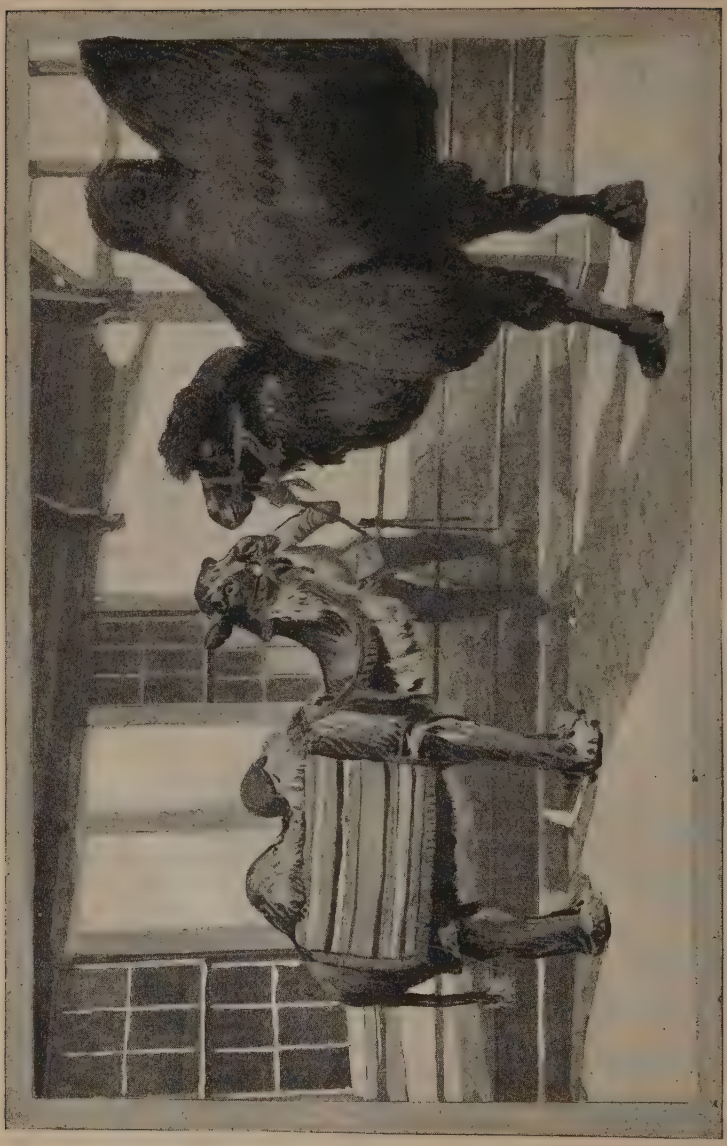
1. There isn't a *particle* of sense in that magazine *article.*
2. It is a good *principle* to group similar words in your mind.

SENTENCE-ERROR DRILL

Participles cannot make statements. A series of participles with many modifying words attached to them is not a sentence.

at the end of the long hall, standing all alone and looking wildly about her as if hoping to see some friend, a lost child, peering toward us with frightened eyes, fearing to go down to the next floor, but dreading to remain any longer in this deserted corridor

Decide whether each group on Leaf 12 is a true sentence or merely a set of words arranged about some participle. Follow the directions given for Sentence-error Drill 10, page 121.



FACE TO FACE

THEME LESSON 15: ASSIGNMENT

Face to Face

In the picture of the two camels there are a dozen topics, and each could be handled in several different ways. Find the *one* topic that seems most amusing to you; write a theme that is centered on the *one* point of interest. If you like, you may imagine what happened a few seconds after the photograph was taken.

SENTENCE LESSON 20

The Comma with Series and Appositives

Review for a spelling test the words in Spelling Sections 4 and 5, pages 55 and 60.

Separate what is not closely connected in meaning. All punctuation is based on one simple principle: "Separate the parts that are not closely connected in meaning." All our Rules and Comments simply explain the different kinds of "separation in meaning." Rule 1 dealt with nouns of address, which are very disconnected; they are mere signals to get someone's attention; they must be set off by commas. Rule 2 dealt with *yes* and *no*, which are almost like little sentences, meaning that the speaker agrees or disagrees before he goes on; they are so disconnected in meaning that they must be set off by commas. So in today's lesson Rule 3 deals with words which are set down as disconnected items; and Rule 4 tells us (what we already know) that appositives, loosely put next to a noun or pronoun, must be set off by commas.

Rule 3. Words used unconnectedly in a series are separated by commas.

1. One Sunday afternoon a huge, swarthy, piratical fellow appeared at the door of the inn.
2. The machine was painted a brilliant red, upholstered in green leather, and trimmed with brilliant brass-work.

Comment

The "comments" under these rules are intended to be such conversational help as a teacher might give in the classroom before assigning a lesson. You may have noticed that

a rule for extracting square root is more useful after it has been talked over. It is so with rules for punctuation.

1. Such pairs of adjectives as

pretty little flower *queer old* codger *three large* volumes

are not separated by commas. This is because they are thought of as one solid modifier, not as two separate descriptions.

2. There may be a series of pairs.

The school will furnish books and stationery, bedding and towels, medical attention and hospital service.

3. Ordinarily no commas are to be used when the items of the series are connected by *and* or *or*.

1. He was peevish and irritable and generally disagreeable.
2. One or the other of you must go.

4. When *and* or *or* is used only between the last two items, a comma must be used with it.

1. This was an expensive, thankless, and dangerous undertaking.
2. You must accept the offer, reject it, or name a sum yourself.

The comma is used with *and* in order to make it clear to a reader's eye that each item is of the same importance as the others, and that they are all used alike. If no comma is used, the series looks like $x+(y+z)$. We want it to look like $x+y+z$. (A few periodicals do not follow this rule, but the majority do, and all recent manuals give it.)

Ordinarily no comma is placed before *and Co.*

Brown, Pettibone and Co.

5. No comma is placed after the last adjective of a series, nor after the last noun of such a series as

Upon the chairs, the table, the desk, and the mantel were heaps of dusty magazines.

Rule 4. Nouns in apposition are set off by commas.

Tenney, the first-baseman, made a safe hit.

Comment

1. The whole group of words that closely modify the noun is set off with it.

1. At Wheeler's, a mountain *resort*, we spent two weeks.
2. Yucatan, the *country* in which so many ruined temples have been discovered, has recently built over a hundred miles of railway.

2. Titles and degrees are often written as appositives.

Winston Churchill, Esq., has registered. James P. Holt, Ph. D., has been made a professor.

3. Some appositives are so commonly used, and in such close connection, that they are not separated by commas.

1. The poet Milton.
2. The Apostle Paul.
3. My son John.
4. His uncle Charles.
5. I myself.
6. My friend Hayes.

4. Sometimes an appositive has "or" before it.

Caoutchouc, or india-rubber, is at first a milky sap in a tree.

5. In the following the italicized words are *not* appositives and are *not* set off.

1. Then Lincoln appointed McClellan *commander*.
2. His father's death made him *Prince of Wales*.

EXERCISE

Punctuate the sentences on Leaves 13 and 14 of the *Sentence Book*.

THEME LESSON 16

Vary the Forms of Simple Sentences

The types of simple sentences. A "simple" sentence is one that contains only one subject (or series of similar subjects) and one verb (or series of similar verbs). Sentences 1 and 2 contain only a single subject and a single verb.

1. At the end of this dusty, smoky journey *Arthur felt* like having a swim in the cool waters of the lake.

2. Up on the very peak of the jagged mountain, standing out clearly against the glow of the evening sun, *was* the red *flag* of the advance party, a proof for all the tired and complaining workmen of the ease of the climb and of the weakness of giving up now an enterprise costing such a vast sum of money and destined to be of such use in helping the cause of science.

Don't try to manufacture any such long word-clusters in your themes, but do try to understand how much better your speech will sound if you watch for chances to vary the forms of your simple sentences. Any student who will set himself to varying his sentences—only in ways that are easy and natural —will find after a year's effort that his style is surprisingly improved.

Sentence 3 contains a series of three similar subjects, called a "compound subject."

3. *Arthur* and his *sisters* and, in fact, the whole *party* felt like a swim.

Sentence 4 contains a series of two similar verbs, called a "compound verb."

4. Arthur *was* hot and dusty after his smoky journey and *felt* like having a swim.

Sentence 5 contains both a compound subject and a compound verb.

5. The *girls* and their *chaperons arrived* early and *had* time to walk about the grounds before dinner.

The most useful kind of simple sentence. An uneducated person who wanted to tell why Arthur wished to go into the water would be almost sure to make two statements, using two subjects—thus.

Arthur was hot, *and he* felt.

If we know how to manage simple sentences, we can do much better; we can make one statement by using a compound verb, as in the fourth sentence on page 135. The compound verb may seem like a small matter to you in this case, but the knowledge of how to make such pairs is valuable. In nearly every theme you will have two or three chances to avoid "and he," "and it," "and then she," "and so we." Don't use the second subject; make a simple sentence with a compound verb.

Five common ways of varying. Study the following examples of other ways of varying. Refer to them often as the year goes on and cultivate one or two of the devices in every composition or letter or report. Your speech and writing are enriched every time you form a natural, easy sentence that is not of the monotonous "subject and verb first" type or the monotonous "and he" type.

(a) Review the ways (Theme Lesson 14, page 122) of beginning with an adverb or a preposition.

(b) You studied participles in Sentence Lesson 19, not for the sake of going through some grammatical motions, but so that you might use this kind of verbal for varying your sentences.

Wondering at such a blast of whistles, we turned and ran back toward the bridge.

It will do you harm to rely often on this form of sentence beginning with a participle, because students are likely to grow over-fond of it and to depend on it too much; but use it occasionally. Always be sure that a participle really modifies some noun or pronoun instead of being unattached to any word—like this: "*Hearing* a blast of whistles, it seemed best to turn back." There is no noun or pronoun for *hearing* to refer to. Such a participle is called "hanging."

(c) Why do you suppose we studied appositives? They are for use in varying sentences. People who know no grammar are limited to sentences of the form of "The day was, and it was." "The stenographer is, and she manages." Those are a bumpy and monotonous kind when they occur frequently. See how an appositive can make a sentence sound as if an educated person spoke it:

1. The day appointed, the thirteenth of April, dawned clear and cold.
2. His stenographer, a very able woman, manages the whole office.

(More will be told in Theme Lesson 17 about avoiding the "and" sentence.)

(d) Why not sometimes put the verb first in a sentence?

Notice, please, another of the men standing at the window.

One such sentence in a theme might relieve the monotony of a whole series of sentences.

(e) One question in a theme lends more variety than you would suppose. Instead of a perpetual *telling* your audience, see if there is not once in a while a chance to *ask* them something. Instead of

All the time the knife was right in my pocket

you might ask

Can you believe the knife was right in my pocket the whole time?

Always expect to use your grammar. The alert student will not wait for a book or a teacher to point out every opportunity for varying sentences. When he does grammar work with participles and the other verbals, he will say to himself, "These would come in handy for my own use in the sentences that I make."

ASSIGNMENT

There is an old saying that "once in everybody's life something happens just like a story." Your older relatives or acquaintances can vouch for the truth of this. Ask one of them for the "something" that happened to him. He may laugh you off at first, but the story is in his memory somewhere. You may have to jog his mind by suggesting "most exciting moment," "queer coincidence," "something that could never be explained."

Of course if *your* "something" has already happened, you should tell about that.

Prepare an oral composition on such a topic as "Just Like a Story." Rehearse it aloud, practicing for variety in sentences. Is an appositive or a compound verb unusual in your recitations? Cultivate a few such devices.

What *one* effect must you work for? Plan to make the very end of your theme emphasize the one topic, "story-like."

SENTENCE LESSON 21

Simple Gerunds*

Definition. A word in *ing* that is formed from a verb and is used like a noun is a "gerund."

1. *Seeing* is *believing.*
2. Do they enjoy *swimming?*
3. We had some fine *fishing.*
4. He hates so many hours of *studying.*
5. We shall give his poor *pitching* only brief notice.
6. In kindergarten they call their work "*playing.*"
7. This kind act of his—*explaining* my absence to my employer—made me deeply grateful.

Seeing is a subject; *believing* is a predicate nominative; *swimming* and *fishing* are the objects of verbs; *studying* is the object of a preposition; *pitching* is an indirect object (for the direct object is *notice*); *playing* is an objective predicate; *explaining* is in apposition with *act.*

The difference between gerunds and participles. A participle always describes a noun or pronoun; it is used like an adjective: "a thriving town," "a humming wire," "a helping hand." But a gerund is always the name of an action; it always has one of the constructions of a noun: "after thriving for sixty years"; "the humming of the wire bothered me"; "he stopped helping the poor."

For some unknown reason "participle" seems to be always ready to rush to the lips of many students whenever they see an *ing* word. But gerunds are very common; an *ing* word is quite likely to be a gerund. The only way to know the difference is to see how the word is used. If it is used like a noun, it is a gerund.

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*For an additional lesson in gerunds, see Part Five.

EXERCISE

Select all the gerunds in the following sentences and arrange them in a neat list, explaining the use of each as a noun.

1. I cannot help thinking that you are right.
2. I have heard that the facilities for bathing are very poor on Helicon Bay.
3. Who could help answering such a courteous letter?
4. I can't help turning around when I hear that whistle.
5. Mr. Gresham couldn't help yelling when his son succeeded in stealing third.
6. The little chap could hardly keep from laughing.
7. Mr. Royce had heard of his trying to get a job.
8. To complain about our making so much noise at noon is a queer way of looking at things.
9. Soon after I heard a rustling in the brush, with a cracking of twigs at a little distance, and saw above the tall bushes the branching antlers of an elk.
10. The handsome, smooth-faced boy burned with the desire of using his knife, and I would not have encamped alone there without watching his movements suspiciously.
11. Haven't you ever heard of their losing money by investing in oil stocks?
12. It seems that the chewing of tobacco was once a common custom in England. We are told that the poet Byron, when he was dieting to reduce flesh, formed the habit of chewing to relieve the gnawing of hunger.
13. Please excuse my rushing in front of you that way.
14. His interest in the dancing mice that were whirling in the window set us to wondering who he was.
15. As she threw the letter down on the table, I couldn't help seeing that it was about your going to Florida with them.
16. The mold can now be lifted out without any danger of its breaking, and you can clean it by washing it in soapy water.

Now that you have explained several gerunds as the object of *help*, resolve to use such gerunds in your speech hereafter. Don't use a *but* after *help;* use a gerund. Now that you have seen gerunds with *his* and *our* and *my* before them, resolve that in future you will not make the mistake of putting *him* and *us* and *me* before them.

SPELLING SECTION 11

(a) **Notice the sound of *ai*.** You can pronounce *William*, can see that *i* is before *a*, can hear "yam." If you can see and hear the *y* sound in *brilliant* and *ruffian* (where *i* comes before *a*) what do you suppose is wrong with a person who cannot spell *villain?* Anyone who can spell *lain* (the past participle of *lie*) ought to be able to write about the *villain* of a novel or a play. You can pronounce *Christian;* you can see that *i* before the *a* and can hear "chan." What shall we say of a person if he writes *captain* with the letters so arranged that his spelling would have to be pronounced "Capchan"? What shall we think of him if he writes *certain* in such a way that it would have to be pronounced "cerchan"?

(b) **Notice the sound of one *s*.** Your eyes can look at every letter in *decision*, can see only one *s;* your ears can hear the "zh" sound made by that one *s* before *ion*. In *occasion* you can look upon and listen to precisely the same things: one *s* before *ion* makes a sound like "zhun." But in *permission* you can see two *s*'s; and you can get the sound of "sh," of "shun." The same observation can be made on *omission* and *mission* and *passion* and *session* and *cession*. Two *s*'s before *ion* cause the sound of "shun." What, then, shall we think of a student who will write *occasionally* in such a way that it would have to be pronounced "occashunally"?

(c) **Preserve the soft sound of *c* and *g*.** We have learned to drop the final *e* of a verb before adding *ing: write, writing; dine, dining; come, coming*. The final *e* of verbs and nouns should be dropped before *able: love, lovable; desire, desirable; move, immovable.*

But when *c* comes just before the *e* (as in *notice*), the *e* must not be dropped. Why not? You can readily see if you look at the word *cable*. When *c* comes before *a*, it regularly has a "hard" sound—the sound of *k*.

cable sounds like *kable* *ticable* sounds like *tikable*

Why should any young American write about a "notikable difference," a "peakable animal"? In order to "preserve the soft sound" of *c*—the sound of *s*—we retain the *e*. We must write *peaceable, noticeable.*

For the same reason we have to keep the *e* that comes just after a *g;* we must "preserve the soft sound"—the sound of *j*. Pronounce *gable.* Keeping that "hard" sound of *g*, see if you can pronounce these columns of forms:

gable	gable
na gable	hang
re na gable	hanggable

Probably you have trouble with those nonsense words and wonder why they are printed here. Can you believe that many students habitually write such freakish, unpronounceable forms? It is true. Their eyes and ears ought to tell them that if they wish to preserve the soft sound of *g* in words like *manage,* they must retain the *e* in *manageable* and *changeable.* Pronounce *revenge; e* must be kept in *vengeance.* Pronounce *vegetable;* the letter after *g* must be an *e.*

The *i* gives the *j* sound to *g* in *religious.* It does exactly the same thing in *allegiance.* These words without the *i* look like Jabberwock language.

(d) The most important words of the lesson. Now look carefully at each one of the most important of the words that have been displayed in this section: *villain, captain, certain; decision, occasionally; noticeable, peaceable, changeable, manageable, vengeance, religious, allegiance.*

THEME LESSON 17

Vary Sentences by not Using *and* or *so*

Beware of the "and" sentence. "And" is as bad an enemy in writing as it is in speaking. Most students are the victims of the "and" habit—that is, they have fallen into a way of making one statement "and" then hooking on another statement, thus:

1. I didn't know the combination for the locker, *and* I had to hunt for the janitor.
2. There was a fierce blizzard raging that morning, *and* we had to stay at home.
3. I lowered a weight to the bottom of the well, *and* I found out how deep the water was.

Train yourself this year not to make many such "and" sentences. They are often correct and are sometimes good, but you ought to free yourself from the habit of making them constantly. Usually there is some easy way to form a simple sentence that will sound better. In the first sentence above, for instance, we do not need two verbs to tell about the locker and the janitor; a participle could take the place of one: "Not knowing the combination for the locker, I had to hunt for the janitor." For the verbs in numbers 2 and 3 we could use a noun and a gerund: "On account of the fierce blizzard that morning we had to stay at home." "By lowering a weight to the bottom of the well I found out how deep the water was."

We study phrases and participles and adjectives and appositives in order to use them for making varied simple sentences, instead of the juvenile "and we were," "and it was," "and he thought." Be afraid of the "and" sentences.

Use a compound verb. In Theme Lesson 16 you discovered that a simple sentence may have two verbs for one subject.

This is a bit of knowledge which would make a ten-per-cent improvement in the sentences of most high-school students if they would utilize it. Look at the form that the uneducated person always has to rely on:

1. Constance was feeling pretty blue that evening, *and she* wanted to be left alone.
2. Your old morris chair is now very shabby, *and it* ought to be upholstered.

The harm is done by using two subjects—Constance . . . . she, the chair . . . . it. An untrained person can hardly think of any other way of explaining the ideas; but anyone who understands Theme Lesson 16 can leave out the second subject. All you have to think of is that *Constance* is the subject of two verbs, without any comma between them; that *chair* is the subject of two verbs, without any comma between them. Though the difference may seem slight to you, it is really great. When a student has overcome his childhood habit of saying "and it, and she," and has formed a new habit of *omitting the second subject*, he has made a noticeable improvement in the tone of his composition.

Unless you are somewhat of an artist, improvement in the style of your sentences will come largely from following out persistently the few hints given in Theme Lessons 14, 15, 16, and 17. The two that are most important and most generally useful are: first, Don't begin with the subject and verb too often; second, Don't use many "and" sentences.

The childish *so*. If a teacher of an ordinary eighth-grade class allowed sentences to take care of themselves for a whole year, she would find in June that about one-third of them were of this form: "The ice-cream was plain vanilla, *so* I was disappointed." Unless a teacher insisted strongly all year long, half of these "so" sentences would not even have a comma in them. The little word domineers over students and forces them to use it continually. *So* twists all thoughts into the shape of "Something was true, *so* something else was true."

No word in the language is so much dreaded by teachers. Some of them will allow only one "so" sentence for each theme.

If you must use it, and if there is no ban on it in your school, don't let it put you into so deep a trance that you forget to place a comma before it. If you have a strong enough mind, place a period before it and use a capital *S*. This makes *so* respectable; and, since it is by nature a disreputable word, it will slink away and will disappear from your themes.

A student who is very strong-minded can refuse to use *so*. If you have courage and want to remove a mark of childishness from your writing, dismiss *so* from your paper and from your lips. Any person who can speak three minutes without one "so" sentence sounds as if he had had some good training.

ASSIGNMENT

Write a theme on the true story of the "singing donkey" that is described below. This is the kind of subject that would naturally produce a number of "so" or "and" sentences. Try the experiment of writing the whole composition without hooking on one statement by *and* or *so*.

Perhaps a short theme on this topic will be more interesting if it closes when the donkey "balks" in the theater. But perhaps not. All depends on how you manage. Know beforehand about how much space you are going to have for each division; don't make the first or second part too long. Know in advance exactly when and how you are going to end. Emphasize *one* idea of "balking" or "singing" or "ruining his master," or whatever you have chosen.

A "singing donkey" in a circus had been taught to bray while the band played a certain tune. He really did chime in after a fashion. The owner of the donkey earned a large income. During the winter he arranged to exhibit his animal at a theater. The house was packed; the band struck up—but not a sound would the donkey make; he merely whisked his tail and looked pleased. Next spring in the circus he "sang" as lustily as ever.

SENTENCE LESSON 22 (A)*

Active and Passive Participles

Review for a spelling test the words in Sections 6 and 7, pages 71 and 81.

Passive participles defined. If a verb shows that its subject is receiving the action, it is passive. In the same way a participle which shows that the word it modifies is receiving the action is a passive participle, as in "a *stranded* boat," "*beaten* gold," "an *earned* run," "the *deserted* village," "an *impoverished* country."

If you use a passive participle occasionally, you will improve your sentences; cultivate some like these:

1. My old pocket-knife, *rusted* by the damp weather, was not fit to hand to a lady.
2. *Posted* at the outer gate was a watchman.

Participles composed of several words. A passive participle may be a group of two or three words.

1. *Being alarmed* at his silence, *I* shouted.
2. Not *having been warned* of what was coming, the *ladies* were thoroughly frightened.
3. Thereupon *Christy, having been* previously *coached* in his part, struck up a song.

An active† participle may also consist of two (or even three) words.

1. Not *having given* the matter any thought, *she* was unprepared.
2. *Having slept* ten hours, *Williams* felt better.
3. Then *Mrs. Fosdick, having been boiling* with wrath during the whole discussion, burst forth in a perfect geyser of emotion.

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*In most classes this lesson is directly useful for sentence improvement.

†See note in Appendix, page 450

Perfect participles. We have been speaking about participles as active and passive—that is, about their "voice." Now we shall take up a different matter; we shall speak of the time they show—that is, their "tense." In "Richard, *having won*, was delighted" we know that Richard had completed his winning before he was delighted. In "Richard, *having been defeated*, was feeling blue," we know that the defeat was completed before he felt blue. The action of these participles is completed—that is, "perfected" or "perfect"—before the time meant by *was*. Therefore they are called "perfect participles." Notice how in the following sentences the perfect participles show action completed before the time of the verb:

1. *Having been warned*, we were on the lookout.
2. *Having told* the truth, I had a clear conscience.
3. These mountaineers, never *having heard* of sky-rockets, were utterly dumfounded.

Perfect participles are useful in showing clearly which action came first. A careless writer may say, "Williams, sleeping ten hours, felt better"; which asserts that "while Williams was sleeping he felt better." What the writer means is that Williams felt better after the sleeping was completed.

Williams, *having slept* ten hours, felt better.

The difference between a participle and a part of the verb. It is usually easy to tell whether a word is a participle or a part of the verb—for example:

1. The boys are laughing. 2. The loss is appalling.

Here we feel sure that *laughing* is part of the verb, because it fits in closely with *are* to show that the boys "are doing the action of laughing." We feel sure that *appalling* is a participle, because it means "that kind of loss." This simple test is the only way to find the answer: "Does the word fit in closely to show the action, or does it mean *that kind of?*

Participles always modify nouns or pronouns. Sometimes participles seem somewhat like parts of verbs or like modifiers of them.

1. The stream goes *winding* among the alders.
2. She came *running* down the path.
3. Mrs. Lorbeer felt *embarrassed.*

But as a matter of grammatical construction we stick to the idea (as explained in Sentence Lesson 19) that these participles are used like predicate adjectives and that they modify *stream* and *she* and *Mrs. Lorbeer.* A participle always modifies a noun or pronoun.

Compound adjectives that are not real participles. One very common kind of compound word is formed as if from a verb; *red-faced, thin-skinned, faint-hearted.* But these are participles only in form and do not come from the verbs, *face, skin,* or *heart;* they are not called participles, but "compound adjectives."

Negative participles. Participles often have "un," meaning "not," put before them: *unthinking, uncounted.* These are not made from any verbs *unthink* and *uncount,* but from the participles *thinking* and *counted.*

The ways in which participles modify. Participles may modify in any way in which adjectives are used. They may be in (1) the ordinary position before the noun, as in "a *hurrying* throng," "the *piercing* wail." They may be in (2) the appositive position, as in "Grace, not *wishing* to hurry us, pretended to rest." We have seen them as (3) predicate adjectives: "That is very *interesting,*" "He is seen *caught* between two fires." They may be (4) objective predicates, as in "It made me *disgusted.*" Objective predicates appear in some common idioms:

1. She made herself *known.*
2. We got the mustang *subdued.*
3. He had them *crying* for mercy.
4. We could see a storm *brewing.*

EXERCISE

Prepare written work on all the participles in the following sentences, stating whether they are active or passive and in what way they modify.

SENTENCE	MODEL
We heard him calling his flock, and finally caught sight of a sheep, all covered with blood, emerging from the woods.	Calling is an active participle; it modifies him as an objective predicate. Covered is a passive participle; it modifies sheep appositively. Emerging is an active participle; it modifies sheep appositively.

1. Then Neelan told some funny stories about two Chinamen, named Yen and Kang, going about the city and looking for work; he imitated two cats fighting in a back yard, and the sound of a cork drawn from a bottle, and the noise made by sawing a plank in two.

2. His father died, leaving him a million dollars; and five years later he came sneaking in here one day, told us he was tired of clipping coupons, and asked for his old job again.

3. We found a piece of zinc nailed to one corner.

4. The seat of government continued unchanged in the family mansion, a house built in the Dutch style, with a gable-end of yellow brick, tapering to a point, and having an iron weathercock.

5. We hear no more of public coaches stopped and robbed by a mounted gang of resolute fellows, holding pistols in their hands and wearing crape over their faces.

6. In the preface to the fourth edition of this book, printed in 1895, I spoke of the changes that had already come over the far West.

7. We caught him stealing some silverware.

SENTENCE-ERROR DRILL 12

Decide whether each group on Leaf 15 is a whole sentence or only a part of one. Follow the directions given for Sentence-error Drill 10, page 121. This exercise is a review of Drills 10 and 11, with the addition of some passive participles.

SENTENCE LESSON 23

Commas with Participles

Restrictive and non-restrictive. Appositive participles that modify closely are called "restrictive"—that is, "limiting the meaning closely."

1. The girl *walking* with me is my sister.
2. A house *built* upon the rock cannot be moved.
3. The road *leading* to the wharf was very dusty.

These participles mean "that particular girl," "that particular kind of house," "that particular road"; they limit the meaning closely to "that particular" person or thing.

But appositive participles are more often "non-restrictive" —that is, they are put loosely alongside the words they modify, as a sort of side-remark, and must therefore be set off by commas.

1. So Tom, *being* undecided, pondered long.
2. We remained silent, *fearing* to disturb him.
3. *Having* no further interest, he departed.
4. I called again that night, *hoping* to find you.

All kinds of modifiers—adjectives, participles, adverbs, and phrases—are either "restrictive" or "non-restrictive" in meaning. When we are familiar with restrictive and non-restrictive modifiers, we shall know when to separate *with* phrases by commas. The knowledge will be a great help in future lessons, especially in those punctuation lessons that deal with "clauses." The important new idea in today's Exercise is: "Commas mean non-restrictive."

EXERCISE

Select all the participles in the sentences below and say what each one modifies. In the case of every appositive that is set off by commas add the statement, "The commas show that it is non-restrictive in meaning."

SENTENCE	MODEL
Then the astonished woodchuck, seeing his hole stopped up, found himself beaten at his own game.	Astonished is a passive participle, modifying woodchuck. Seeing is an active participle, modifying woodchuck; the commas show that it is non-restrictive in meaning. Stopped is a passive participle, modifying hole. Beaten is a passive participle modifying himself.

For written exercise you may, if the teacher permits, arrange your work in columns, using ditto marks or checks.

1. He heard low voices whispering in a room opening on the court, the grinding of springs, some shuffling steps; then a man stood in the doorway, surveying him sleepily.

2. We stood out on the porch, looking at the wide paths made by the stars on the water.

3. In 1890 Minneapolis became the leading milling city of the world, taking first place away from Budapest, the capital of Hungary.

4. In the far West there are a number of Indian tribes, called "Pueblo" Indians, inhabiting the arid districts of Arizona and New Mexico.

5. When the Spaniards saw the dwellings built on piles along the northern coast of South America, they named the country Venezuela, meaning "Little Venice."

6. Almost invariably in amusements designed to please the popular taste the producers aim below the mark. The taste of the normal human being, however uneducated and undeveloped, is better than the movie managers believe. One hears from even the most unsophisticated people expressions like these: "Oh, I feel bored!" "That makes me tired." There are constant objections to the glaring improbabilities, and groans at the "canned" humor.

7. The farmers' grains and vegetables and the firewood needed in the towns and cities were borne by great oxen and tiny ponies piled high with great burdens, so that they moved through the fields like piles of brush or shocks of corn walking. This was in 1904. In 1916 one might ride the whole distance in an elaborately equipped Pullman train.

8. Graves made his appearance in the morning, strangely transformed by a hat, a coat, and a razor.

9. They were in great confusion, holding meetings and passing regulations, but unable to unite in the choice of leaders to conduct them across the prairie.

10. A few follies of this description, grossly exaggerated by report, produced a very unfavorable impression on the people of southern Italy.

11. The clothing worn by a clergyman is often different from that of other people.

12. These regions have so many of the advantages possessed by Massachusetts that they are of still greater importance in cotton manufacture.

SPELLING SECTION 12

(a) **Troubles with *o*.** You remember "lose, move, and prove." You can remember any one of those easily if you think of it as belonging with the other two. The secret of learning to spell any word that has given you trouble is to "put similar forms together."

There are three common short words spelled with *o* in which the *o* has the sound of *u* in *hunt: done, some, front.* "They have *done something* to the *front* of the house."

Forty is often misspelled. Its principal vowel is an *o*, *forty*. *Porch* has only one vowel, an *o*, *porch*. "There were forty people on the porch."

You can spell *prison*, ending in *on*. You can spell *poison*, ending in *on*. Can you put *er* on to *prison* and *ous* on to *poison?*

prisoner poisonous

The prisoner breathed poisonous air.

(b) **Troubles with *u*.** Observe the *u*'s in the following:

minute	pursuit
guard	accustomed

You know that microbes are very "minute" animals—that is, very "small" ones. The sixtieth part of an hour is a very "minute" portion of time. The Italians pronounce *guarda* "goo ar da," clearly sounding the *u;* we do not pronounce it in *guard,* but we have to write it. *Pursuing* has two *u*'s; so has *pursuit.* Think of ac+cus+tom+ed.

(c) **Expect *ou*.** In words like the following, ending in *nd,* always expect *ou: pound, round, sound, hound, bound, found, mound.* The same is true of words ending in *d: loud, cloud, proud, shroud.* But there is one word as exceptional as it is common—c r o w d. Put the *w* in *crowd.*

THEME LESSON 18: ASSIGNMENT

The Hippopotamus That Hated

(a true story)

Bring out the one motive of "hating his keeper" in an oral theme about the hippopotamus. At what moment should the theme close?

Invent some attractive title. "How the Hippopotamus Was Tricked into Going Back to His Cage" is so long and matter-of-fact that it is impossible. A title should be rather brief and should arouse some curiosity. What do you think of "Running Back to Jail"? What is wrong with "Hippo Escapes"? Do you like "Hate Made Him Blind"? Is "Hippo's Holiday" a poor title? If ten titles suggested by members of the class are written on the board and discussed, you will learn much about choosing a good name for every theme in future.

A plan of four paragraphs is indicated, but you should make a very different arrangement if you can.

First paragraph: A hippopotamus in a zoo hates his keeper. (When such a sluggish animal hates a person, there must be some special reason.)

Second paragraph: Hippo escapes and makes a lot of trouble. The police and attendants are unable to drive him back into his cage.

Third paragraph: Someone has an inspiration: give Hippo a chance to chase the keeper, who is to run into the cage.

Fourth paragraph: The plan works. (You must explain how the keeper could run into the cage and escape before being attacked.)

SENTENCE LESSON 24

Why Commas Are Used with Participles

The importance of "non-restrictive." All words and groups of words must be separated from the rest of a sentence if they do not modify closely—that is, if they are "non-restrictive." If our writing is to be free from comical errors, we have to know readily whether any modifier that we use is "non-restrictive." This lesson is the second step in an explanation. There will be several more steps in later lessons, each of which will be easy if you pay close attention. If we go slowly and gradually, we can master this important subject.

Non-restrictive means "and this is added." It is perfectly easy to look through a printed page and say automatically, "The commas mean that the participles are non-restrictive." The puzzle comes when *we* are the authors, writing letters or themes, and have to decide what we mean. If our participles merely give some loosely-added information, we must set them off by commas. How shall we learn to know what our meaning is? The best way to begin is to give the reasons for the commas in some of the sentences of Sentence Lesson 23, reprinted below:

1. We stood on the porch, *looking* at the paths *made* by the stars on the water.
2. Minneapolis became the leading city, *taking* first place away from Budapest.
3. They named the country Venezuela, *meaning* "Little Venice."
4. The taste of the normal human being, however *uneducated*, is better than the managers believe.
5. A few follies, grossly *exaggerated* by report, produced an unfavorable impression.

In number 1 we were standing on the porch, *and* as we stood there we were looking. In number 2, Minneapolis became

the leading milling city of the world, *and* thus took first place away from Budapest. In number 3 they applied the name Venezuela, a name which means "Little Venice." The participle *meaning* is like a noun in apposition, or we may say that it is like "*and* this name means." We have *added* on a different thought. In number 4 the author stops after "human being" and says aside, "*And* he may be as uneducated as you please." In number 5 the writer means by his commas, "*And* I may inform you, by the way, that these follies had been grossly exaggerated." The commas mean in all these cases "*and* I may say in addition."

Restrictive means "that particular." A restrictive modifier has the opposite meaning. In number 1 the author did not mean, "And I will say, by the way, that those paths were *made* by the stars on the water." If he had had that idea in his mind, he would have shown it by a comma. But he shows us that he actually did mean, "At those particular paths that were *made*." If you can learn how to use "that particular" as a test and can readily apply it to your modifiers as you write, you will have a password as useful as Ali Baba had in "sesame." Sesame is a very common and unromantic grain, but in the story its name was the charm which unlocked the ponderous door. When you learn how to use "that particular," you can open the door of non-restrictive modifiers. Learning the general principle is not hard, but the principle requires much practice before it becomes useful.

You will find (as explained at the top of the next page) that each of the following restrictive participles means "that particular."

1. The engine *waiting* on the side-track is numbered 74.
2. Ice *cut* in March is likely to be poor.
3. A ball *batted* high, but not reaching the outfield, is called an "infield fly."
4. All the pile of money *stowed* in the vaults of that bank will not buy happiness.
5. The money *earned* without effort is quickly spent.

In number 1 it is "that particular engine that is waiting"; we are not saying, "And, by the way, it is waiting." In number 2 it is "that particular kind of ice that is cut in March"; we are not saying, "And, by the way, the ice was cut in March." In number 3 it is "that particular kind of ball that is batted"; we are not mentioning just incidentally where it is batted; the whole point of the sentence is "that particular kind of ball that is batted in just that way." In number 4 we are telling about "that particular money that is stowed in the vaults"; we are not just incidentally adding a side-remark to say where the money is. In number 5 it is "that particular money that is earned without effort"; *earned without effort* is not simply a side remark, but it is necessary to the meaning; for if we take it away, we destroy the sense, leaving only the empty words: "The money is quickly spent."

EXERCISE

Select all the appositive participles in the sentences on page 158 and write for each a sentence like one of those given in the Model.

SENTENCE	MODEL
His eldest son, named Josiah, a mere tool in the hands of designing politicians, was not equal to the duties entrusted to him.	Named is non-restrictive, because it means "And I will say, by the way, that he was named Josiah." Entrusted is restrictive, because it means "Those particular duties that were entrusted to him."

(Sometimes "that sort of" is a good formula. It applies well in sentence 3.)

There may be a difference of opinion about a few of the participles in the Exercise on the next page, but such differences need not worry you *if you can give a sensible reason for your own answer.*

1. A light whale-boat, handsomely painted, hung on the starboard quarter.

2. I, being the youngest, had the pleasure of standing at the bow and getting wet through.

3. A man brought up in Russia can hardly understand what American freedom is.

4. All persons interested in the welfare of our newsboys should contribute their dollars to this cause.

5. Thereupon the merciless Diaz gave orders for executing all the officers suspected of having plotted against him.

6. Having loaded the carts, we started up the Indians, who went off, one on each side of the oxen.

7. Some days, when people were coming and going fast, we were in the boat, pulling back and forth, all day long, with hardly time for our meals.

8. This means that we must give away all the money earned by so many months of strenuous labor.

9. His eyes lighted up as he beheld the well-known hills surrounding his native place.

10. Among the officers attached to prison duty there is high and firm faith in this new system of punishment.

11. You ought to see the beautiful decorations inside, made by students in the high school at that time.

12. He had learned manual arts from teachers far better equipped than mine had been.

13. In the second place it may be said that Oliver, not being a very sociable fellow, was at a disadvantage in comparison with men trained all their lives in being sociable.

14. That is exactly the truth illustrated in one of Franklin's shrewd proverbs.

15. Knowing how new the idea was to some pupils, she used a great many examples, taking some from the Bible and some from our history.

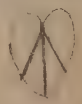
16. In his library he displays with much pride the trophies gathered in twenty-one hunting trips.

17. In his library he has a great many trophies of his hunting trips—stuffed birds, mounted skins, and turtles preserved in alcohol.

18. In his library he exhibits a great many specimens and curios and trophies, gathered in many quarters of the earth.

19. David, incensed by this unkind and unfair remark, would write no more letters to the man he had once admired so much.

20. Archer and Cleeve now went in search of their companions marooned on the little island in the middle of the river.



SPELLING SECTION 13

(a) **Troubles with *a*.** The word *separate* is feared and wondered at in every school in the country. One teacher tries to impress that first *a* by saying, "You should find your father in the second syllable—*pa*." Another writes the word on the board with an *a* a foot high—"sepArate." There is the same A whether we say "they were *sep a rated*" or "in three *sep a rate* pieces" or "after a long *sep a ration*."

Study carefully the following "troubles with *a*," noticing once more that there are two *a*'s in *grammar:*

grammar	separate
pleasant	separation
on the altar	prepare
any	preparation
many	secretary
a stationary engine	descendants of the Pilgrims
coarse cloth	a furnace

Rainy weather doesn't affect me.
There is a verb "affect".
He is affected by the bad news.
She said it again.

(b) ***Does.*** Two very common verb-forms, very irregularly spelled, are *goes* and *does*. "He goes where he pleases and does what he likes." The abbreviation of *does not* is *doesn't*.

THEME LESSON 19

Aimless Repetition

Sometimes repetition is useful. Skilful writers often repeat words in such ways as to call attention to an idea.

"Will that treasure *amount* to much?"
"*Amount*, sir!" cried the squire. "It will *amount* to this: I will fit out a ship and search a year."

Repetition may be a device for making a letter or speech more interesting or more emphatic. There are cases in which sentences cannot be understood because nouns have not been repeated.

But aimless repetition spoils a theme. All these tricks of repetition are used by experienced persons for special purposes. They cannot be employed until a writer has first learned not to repeat. Those experienced persons will tell you that when they revise something they have written, they are on the lookout for repeated words, that they are always weeding out repeated words, that they are often surprised to find how unpleasant they have made a sentence by using twice a word that should appear only once.

Repeated nouns. Most common and most irritating is the repetition of nouns in the following way: "Our house is surrounded by a porch. The porch is twelve feet wide." That "porch, porch" falls on our ears with a dull thud. Why not say that our house is surrounded by a porch which is twelve feet wide? It is wearisome to read: "After breakfast we went out and stood on the edge of the cliff. The cliff commands a magnificent view of some sixty miles of fertile farms." The English language is provided with some pronouns for just such emergencies. If we have come to the end of a long

sentence with *cliff*, all we need to start the next sentence is *this;* we don't want to hear "the cliff" again.

An untrained writer who is interested in the lunch or the watch or the dog that he is telling about will most marvelously repeat the noun, as if he were deaf to the sound of it.

We bought a *lunch* at a little restaurant. This *lunch* consisted of ham sandwiches, hard-boiled eggs, and half a dozen doughnuts. Dick said he would carry the *lunch* the first half of the way, so he tucked it under his arm, and off we started. All went well for half a mile. Then the thin paper in which the *lunch* was wrapped began to wear through, so that Dick had to carry it very carefully. Suddenly we happened to see an old sack lying beside the road, which would be the very thing to put the *lunch* in. After that the *lunch* gave us no more trouble.

It is not uncommon to find a noun repeated in that aimless way as many as eight or ten times on one page of a theme; and the average of repetition is higher in oral composition. When the student hears his work read aloud, he is astonished. While he was composing, he did not *hear* his words.

The next example was written by a man who had been three years in college, who had never been taught to hear his words, and who would doubtless stare in amazement if he saw his seven "sounds" in a textbook.

The *sound* of a shell going away from you is the most powerful *sound* I have ever heard. The *sound* is somewhat like an express train and something like a rocket with a ringing metallic *sound* added. When the shell is coming toward you, the *sound* is very much the same, only the metallic *sound* is displaced by a whistling *sound.*

If we guess that the "ringing metallic sound" was something like a "clang," we may rewrite thus (the figures show where *sound* is omitted or replaced by some other word).

The sound of a shell going away from you is the most powerful (1) I have ever heard. It (2) is somewhat like an express train and something like a rocket with a ringing metallic clang (3) added. When the shell is coming toward you, the sound is very much the same, only the clang (4) is displaced by a whistling (5).

Needless pronouns. In two previous lessons you have been told not to use a needless pronoun for a second statement. The advice will bear many repetitions. Instead of saying, "We did not wish to get acquainted with *him*, *so we* did not answer the letter" say, "We did not wish to get acquainted, *and so did not* answer the letter." It is a relief to a reader not to see, and to an audience not to hear, the *him* and the *we* that are perfectly understood already.

Over-use of adjectives and adverbs. If we are writing about an interesting trip, the word *interesting* is likely to slip in again and again, until the frequency of it makes our account uninteresting. If we are describing an exciting game, we may make it boresome by saying many times that it was exciting; we must tell of the sights and sounds and occurrences that stirred us as we watched. A story about catching a mouse in a trap can be entertaining if it makes us feel as if we were present; a narrative about hunting tigers may be flat if we have to listen to the clump, clump, clump of some one adjective that is planted heavily in every third line. Three or four "wonderfuls" on a page will make even the best of topics commonplace.

Beware of "then, then, then." Events do happen one after another, but in real life they never come with a monotonous adverb tramping before each one. To say "then we got aboard, then the car started, then the guide got out his megaphone, then he told us" is to change a sight-seeing tour into a row of wooden letter-blocks. It is the way a child builds a composition.

Listen to the sound of prepositions. It often happens that a phrase which is all right in itself cannot be used without causing an unpleasant sound. For example, it is grammatically proper to say: "*On* the following morning we rode *on* the same avenue *on* horseback." Yet the dullest ear would consider the triplet of "ons" offensive. The preposition *with* has already had a good deal of attention; it deserves further notice here. No word in the language occasions so much awkwardness.

Each *with* in the following sentence is correct enough, but the combination is absurd: "There was no one that he could associate *with with* any pleasure." Always be suspicious of *with*, not only for fear of repetition, but because of the absurdities it can cause. Look at this: "His home is a house *with* a black roof, white *with* green blinds." This is not only too much *with;* it is "white with green." Do you suppose that you could never be guilty of anything as bad as that? Don't be too confident.

Listen for repetitions. Whenever you practice for an oral theme, notice whether you are carelessly repeating words. When you have written a theme, read it aloud, trying to hear the words that occur too many times. Notice the repeated words in your classmates' compositions, and so train yourself to keep the fault out of your speech.

Learn more words. When you find that you are repeating nouns or verbs or adjectives, hunt up some "synonyms"—words which have nearly the same meaning. Form a dictionary habit and enlarge your stock of words.

EXERCISES

Rewrite the following paragraphs, ridding them of the needless repetitions of words. You may change the sentences as much as you think necessary and may supply any needed nouns. There are a few cases of repetition for emphasis. Don't blindly "change something," but decide whether a change ought to be made.

1. He said that he would do that, provided that the man that accompanied us would guarantee to keep us quiet.

2. The melon looked ripe enough, but when we tasted it, it tasted as if it was not thoroughly ripe.

3. This narrow little opening is one through which much bigger boats than you would think can go through.

4. The watch that he got for Christmas was a very fine one, but a watch was not what he wanted.

5. After standing in line for nearly two hours we were finally admitted to the grounds. The grounds were already packed with a dense throng of spectators.

6. He never forgot the generosity with which Hervey relieved his wants. "Harry Hervey," said the old philosopher many years later, "was a vicious man; but he was very kind to me. If you call a dog Hervey, I shall love him."

7. You wait for the "honk" which comes about a second after you see the car coming. You do a lot of thinking in that second, and each time you feel as if the car was coming right for you. I dodged sixteen cars in sixty seconds, but I escaped alive, though one car grazed me.

8. As it grew dark the horizon was lighted by a weird, whitish light which would glow brilliantly for half a minute and then die out. After a few minutes I learned from the driver that the light was made by "star shells," shells which were sent up every few minutes to light things up.

OPTIONAL EXERCISE

Rewrite the following descriptions, changing the words so as to get rid of aimless, lazy repetition.

A

My Home

My home is situated just across the street from the Town Hall of a small town in the central part of the state.

The grounds on which my home is situated cover about half a block covered with green grass and large oak trees. These grounds are surrounded in front by a hedge and in back by a stone wall on top of which are boxes of flowers. Many of the trees are sturdy oaks, which have stood for many years. They furnish excellent shade, which is a great help toward keeping the place green all summer when the sun begins to burn up everything.

Facing south in the center of the yard stands a two-story stone house with two large porches, one on each side. Both of these porches are shaded by many flowers and awnings. Back of the house just adjoining is the garage. This is also built of stone and has several small vines crawling up the sides. The driveway leads out on the east side of the house. From the porch on the west side of the house leads a grass walk down through a rose arbor and through a flower garden. In the garden are many pieces of statuary and several stone benches. In the center of the garden is a fountain in which many lilies grow.

B

This theme is all speckled with repetitions—for example, *book* occurs ten times. See if you can contrive to use that word only twice, and to remove the other tiresome repetitions.

MY ENGLISH WORK DURING THE PAST YEAR

On the first day of school the teacher gave out to us a list of books, one of which was to be selected every month and read at home, and to be reported on at the end of each month. This work was easy to do, as well as enjoyable, since it was easy to find an interesting book from the large assortment given out. Nevertheless, I sometimes put off reading the book until almost the time it should be reported, on account of studies, and was forced to read the shortest book I could find. This was especially true the last month of school, when I forgot to read the book until the day before it was necessary to hand it in. I read the *Bar Sinister*, which was so short it took only an hour to read, and I was able to report the book on the following day.

However, I had considerable work in memorizing twenty lines a day of poetry from different books. Perhaps if I had studied the memory work more, I might have received a higher mark on the examination. Memorizing is one of my difficulties in English.

During class we read and studied the meanings of different parts of books, such as *The Merchant of Venice*, *The Ancient Mariner*, *Julius Caesar*, and *Idylls of the King*. These books were our principal study, almost to the end of the year. It was also necessary to study the lives of the authors of each of these books and also write essays about them.

On the final examination there were three questions entirely about memory work. I had forgotten the memory work, and was not able to answer any one of them. Still the other questions were ones I was able to answer. So I was able to pass my examination.

SENTENCE-ERROR DRILL 13

Leaf 16 is a review of the last six Drills. Decide whether each group is a proper sentence just as it stands. Put a comma before any conjunction like *and* or *but* or *for* that joins two statements into one sentence. Separate in the proper way every pair of statements that are not joined by a conjunction. If you find groups that are not sentences, label them "fractions."

SENTENCE LESSON 25

Commas for Addresses and Dates: "Thrown-in" Modifiers

Rule 5. The second and all following items in addresses and dates should be set off by commas.

1. Walt Whitman was born at West Hills, Long Island, New York, on May 31, 1819.
2. On December 7, 43 B. C., near Formiae, Italy, Cicero was assassinated.
3. This was mailed at Vancleave, Jackson Co., Mo., March 12, 1915, at 3:30 p. m.
4. She has lived for the last five years at 4202 Westminster Boulevard, Seattle, Washington.

Comment

1. Commas are not used between figures and the names or abbreviations that they belong with, because *May 31*, *43 B.C.*, *4202 Westminster Boulevard*, etc., are single items in the series. Nor should there be commas in

During the year 1906.

2. *Co.* and *Mo.* are abbreviations; there are periods after them. And *B.C.*, *p. m.*, etc., are usually written with periods. But *12*, *3d*, etc., are not abbreviations; there should be no periods after them.

3. If you write a whole address in one line, commas are needed; but it is not necessary to put a comma at the end of each line in writing the address at the head of a letter, nor in addressing an envelope. A great many people still follow the old custom of using them at the head of a letter, but the form given on the top of the next page is neater and is more generally used nowadays.

Mr. Eli W. Custer
27 Carolus Street
Manchester, N. H.
My dear Sir:

The periods after the abbreviations are always required.

4. The most common carelessness in school writing is the failure to use *two* commas. Notice that the rule reads "set off"; that means on *both sides*, and applies specially to names of states.

At Rutland, Vermont, we changed cars.

EXERCISE

Punctuate the sentences on Leaf 17 of the *Sentence Book*.

Rule 6. Set off by commas any adverb or phrase or side-remark which modifies very loosely—that is, which is "parenthetical."

Comment

1. Since the unpleasant-looking word "parenthetical" is going to be useful to us all through the book, we shall make sure now of just what it means. You are already familiar with some "parenthetical" adverbs—for example, "We shall, *perhaps*, do well to think that over." The adverb is dropped in as a side-remark; the writer holds us up with a pair of commas to say, "And, by the way, I won't say flatly that this is true, but perhaps it is." He might have put his "perhaps" into parentheses—"We shall (perhaps) do well." Any such "by the way" word is called "parenthetical."

2. No word is in itself parenthetical. No rule can say that "the word *perhaps* must be set off"; it can only say, "If *perhaps* modifies loosely, it is to be set off." Such words as *perhaps* and *indeed* are quite likely to be close modifiers and not to need any commas.

1. *Perhaps* you would like to join us.
2. This is *indeed* a pleasant surprise.

3. Such adverbs as the following are very commonly parenthetical: *however*, *nevertheless*, *first*, *secondly*, *anyhow*. The commonest in themes is *however*, which is practically always to be set off.

There is, *however*, one thing to be said on the other side.

4. Phrases that are often parenthetical are *of course*, *in the first place*, *after all*, *in fact*, *by the way*.

1. It is not to be supposed, *of course*, that he really meant it.
2. *In the second place*, many reports are exaggerated.
3. But then, *after all*, it's not so bad.

5. Little side-remarks are often thrown into a sentence parenthetically, meaning nothing more than *probably* or *indeed*.

We intend, *you may be sure*, to do everything we can.

6. It is easy to see that the words we have been speaking of may be closely connected in thought, so that there ought not to be any commas:

1. *However* warm it may be, he always wears a sweater.
2. It's raining, but let's walk *nevertheless*.
3. The Giants are no longer *in the first place*.
4. *You may be sure* that we intend to do everything we can.

(In sentence 4 "You may be sure" is grammatically the principal part of the sentence.)

7. The abbreviation *etc.* is always set off (unless it is merely referred to as a word), and *well*, *now*, and *why* at the beginning of conversational sentences are usually set off.

1. Such words as *neolithic*, *artifact*, etc., mean nothing to me.
2. Well, I didn't expect to find you here.
3. Why, I suppose you may.

EXERCISE

Punctuate the sentences on Leaf 18.

THEME LESSON 20: ASSIGNMENT

A Postal Experiment

Write an account of an experiment that an American boy once tried. He looked up the name of a very small settlement on a remote island in the Pacific, wrote a letter addressed to "The Postmaster," and many months later received a pleasant answer. The one idea or feeling will not stand out in your theme unless you plan carefully. The most important part of your planning is for emphasis on some one main impression.

If you had not just studied a lesson on "aimless repetition," you might have used the word *letter* a dozen times.

SENTENCE LESSON 26

The Simplest Uses of Infinitives*

How infinitives are used. The following pairs of sentences show the uses of infinitives:

1. { He likes the *seashore.*
   { He likes *to row.*

2. { *Algebra* is not so easy.
   { *To decide* is not so easy.

3. { He only asked our *help.*
   { He only asked *to be amused.*

4. { The *time* for going is the *month* of March.
   { *To forbid* his going is *to rob* him of pleasure.

5. { That made him a hard *student.*
   { That made him *study* hard.

6. { He told us a *story.*
   { He told us *to halt.*

7. { He ordered me a *suit* of clothes.
   { He ordered me *to move.*

8. { God forbade Adam this *pleasure.*
   { God forbade Adam *to taste* the apple.

9. { He had *wealth* and *friends.*
   { He had *to dive* and *be caught* in a net.

10. { He had one ambition, a *salary* of $10,000.
    { He had one ambition, *to earn* a salary of $10,000.

11. { *Death!* That is a fearful thought!
    { *To die!* That is a fearful thought!

Thus we see that an infinitive is the simple form of the verb (the "root"), often with *to*, used as a noun. In number 1 the

*For additional lessons in infinitives, see Part Five.

infinitive *to row* is a direct object of a verb; in 2 *to decide* is the subject of a verb; in 3 *to be amused* is the direct object of a verb; in 4 *to forbid* is the subject of *is*, and *to rob* the predicate nominative with *is;* in 5 *study* is an objective predicate; in 6 *to halt* is the direct object; in 7 *to move* is a direct object; in 8 *to taste* is a direct object* (*Adam* is indirect; it is similar to "God forbade Adam the tasting"); in 9 *to dive* and *be caught* are objects of *had;* in 10 *to earn* is in apposition with the noun *ambition;* in 11 *to die* is a nominative of exclamation.

In their meanings and uses infinitives always have a good deal of resemblance to verbs (see the top of page 173), so that they have been well called "cross-breeds between verbs and nouns"; but they can always be explained as having the constructions of nouns.† Our work with them will be to find the answer to one question: "What would be the construction of a noun in the place where this infinitive stands?"

Infinitives made up of several words. An infinitive may be a group of three, or even four, words.

1. *To have disbelieved* his word would have been the worst possible insult.
2. *To have been suspected* of such a meanness was more than he could bear.
3. It must be pleasant *to have finished* such a long labor of sorting your votes.

Expletive *it*. A very common way of using an infinitive for a subject is to begin the sentence with *it*, as: "It is hard to look straight at the sun"; "it used to be common to wear high boots." If we ask, "What is hard?" we see that "to look is hard"; *to look* is the real subject of *is*. The word *it* is a mere dummy, standing in place of a subject, looking like a subject, but not truly being the subject. In reality it is only a convenient little lever for pushing the subject to a position beyond

*See note in the Appendix, page 450.
†The modifying infinitives are treated in Sentence Lesson 61. Lessons 60 and 62 give further explanations of the great variety of our common idioms with infinitives.

the verb. The formal name for this *it* is "expletive," meaning "filling up"; it merely fills up the place left vacant when the real subject is put later in the sentence.

Examples of infinitives. In the passage below are many further illustrations of the uses of infinitives. Each one is numbered, and its use is explained in the lines, with corresponding numbers, that follow the passage. Study the explanations carefully as a preparation for the exercise.

I determined (1) to write a poem. After I had sketched out the skeleton, nothing was lacking but (2) to give it flesh and blood. I needed a hero. One day I saw a man in a green shooting-coat who seemed (3) to be exactly suited to my purpose. I made his acquaintance and found him (4) to be perfectly at home in romantic subjects and (5) to fit my needs in every particular. "Sir," said he, filling his glass, "I don't see why we need (6) go out of England for our heroes if we wish (7) to write poetry." I replied eagerly that I felt this (8) to be true, but that it was hard (9) to make our poets think so. "They suppose," said I, "that we have (10) to choose foreign characters. They forget such fine English specimens as Robin Hood. How I should have liked (11) to visit him under the greenwood tree! I used (12) to enjoy every page that there was (13) to be read about him."

1. *To write* is the object of *determined.*
2. *To give* is the object of the preposition *but.*
3. *To be* is the predicate nominative after *seemed.*
4. *To be* is the objective predicate after *found.*
5. *To fit* is the objective predicate after *found.*
6. *Go* is the object of *need.*
7. *To write* is the object of *wish.*
8. *To be* is the objective predicate after *felt.*
9. *To make* is the subject of *was.*
10. *To choose* is the object of *have.*
11. *To visit* is the object of *should have liked.*
12. *To enjoy* is the object of *used.** (A student who has learned this has no excuse for misspelling "used to.")
13. *To be read* is the predicate nominative with *was.*

*See note in the Appendix, page 451.

How infinitives resemble verbs. Since infinitives are somewhat like verbs, they may take objects. An infinitive may be an object and at the same time have an object, as in "He expected *to have to buy* three tickets," where *to have* is the object of *expected* and has the object *to buy; to buy* has the object *tickets.* Infinitives may also be modified by adverbs, "to walk *slowly*, to look *down*." They may have predicates after them—e.g., "We want him to be a *physician*."

EXERCISE

Select all the infinitives and arrange them in a neat list, giving the construction of each.

1. To sail along in an airplane is to know a little bit about the feeling of a bird on the wing.
2. He wanted to shout and sing.
3. It may be all right to brag if you have done deeds that people really want to hear about.
4. He did not dare to tell his mother, at that time of night, what was to be done.
5. It is just as well to go home now.
6. Mr. Williams wishes to see you at once in his office.
7. Though Roger thought he was studying, he really did nothing but gaze aimlessly at his book.
8. We saw him get off.
9. We saw him do it.
10. He was seen to do it.
11. The children wanted him to do it again.
12. His effort to learn to play the trombone was not very successful.
13. After such an interview I was beginning to want to rest and have some lunch.
14. It is wrong to have deceived her in that way; you should have told her to turn to the left.
15. To go through school without studying algebra would be a queer kind of education.
16. His one faint hope, to keep his whereabouts concealed, was thus destroyed.
17. Now it is possible to use refrigerators; we don't need to pick the fruit when it is green or wrap it in tissue-paper.

SPELLING SECTION 14

Troubles with *e*. The Latin preposition *de* means "about"; *scribo* means "write"; *de*+*scribo* means "write about." Our English words *describe* and *description* have the same *e*. Here is a true story about the difficulty of *describe:* One second-year class in high school had misspelled this word so many times that after three months of constant drilling on it the teacher announced that during the rest of the year any paper—even a long theme—would be marked zero for that one error; within a month it had been written wrong by three members of the class.

Study attentively these common "e" words:

d **e** scribe	d **e** stroy
d **e** scription	d **e** spair
en **e** my	pr **e** tty

The Latin word *peto* means "seek"; a teacher who "seeks to make something clear by saying it over and over again" is using *repetition*. *Bene* means "well," as in *bene*+*diction*, *bene*+*factor*, *bene*+*volence*. It is the same in *benefit*, *benefiting* (with one *t*). The noun *effect* is very common, as in "a good effect," "had no effect on me."

A very common conjunction is *whether*, as in "I don't know *whether* it will rain or not." It begins w-h-e; the only vowels are *e*'s; whether.

I don't know whether his remedy will benefit me; the effect may destroy my health.

People are buried in a *cemetery*. The name for paper, pens, ink, etc., is *stationery*. "We seldom use stationery in a cemetery. A cemetery is a quiet place."

The "superlative degree" of adjectives ends in *est*: *largest*, *smallest*, *meanest*, *prettiest*, *laziest*, *busiest*. It is a remarkable fact that some high-school students have never learned to spell *biggest*, ending in *est*. Note also *great* and *greatest*.

SENTENCE-ERROR DRILL 14

Infinitives do not make statements. No matter how many ideas you pile up around an infinitive by using participles and gerunds and prepositions and adverbs, there is no sentence until you supply some main verb. Students sometimes write an infinitive in apposition as if it made a whole sentence—thus:

I like to stay abed as late as I please in the morning. *To sleep or just to lie there and gloat about not having to get up.*

In Sentence-error Drill 10, page 121, you were told: "Though you have not yet studied in this book the "relative pronouns," *who*, *which*, and *that*, you will have little trouble with the easy exercises." You can feel that a group like the following is not an independent statement: "the error that the pompous man had made." On leaf 19 there are a few of these relatives that cannot make complete sentences.

Decide which groups on Leaf 19 are correct sentences, and say why you decide so. Some of the fractions of sentences are formed with gerunds and participles. Change each fraction into a whole sentence by writing it out on a sheet of paper, inserting or altering words. Attach this sheet to the leaf. Give every sentence on your sheet the number that it has on the leaf.

MADE IN AFRICA

THEME LESSON 21: ASSIGNMENT

The Bogy Man

A grotesque bogy made of rudely carved wood and a twisted branch is not an inspiring sight. If you like pretty pictures to look at, you might prefer a yacht under full sail. But have you ever tried to turn some sparkling waves into a theme? A scarecrow is much more inspiring for that purpose. Prepare an oral theme about the bogy.

It is not like anything you have ever seen or heard of. It was made by a "medicine man" of a South African tribe to frighten people away from his house—and it did frighten them thoroughly. Such a pair of hands and such a lip and such legs, they thought, must have evil magic in them. About such an image any number of different kinds of themes could be written to make some one idea or plot or fact interesting. There might be stories: "The Magic Leg," "The Boy That Wasn't Afraid," "The Curse of Gooru." A better kind of story might be to imagine how a missionary won converts by upsetting the magic figure.

There is a better type of theme for students who are equal to it. All around us in civilized America there are bogies set up to scare people, and people are dreadfully afraid of them. What makes us afraid of Friday, the 13th? of having 13 people at a table? of being in a room numbered 13? In such a theme the one purpose would be to show that "in some ways we are no wiser than savages."

SENTENCE LESSON 27

The Apostrophe Beyond the Name

The singular possessive. A singular possessive is formed by adding an apostrophe and *s* to a noun.

the ship's side	Charles's kingdom
a woman's way	Mr. Perkins's house

This is so simple and invariable a rule that the mere stating of it with four examples ought to teach it for a lifetime.

But it would hardly stay taught for an hour. A large proportion of American high-school students—probably a fourth—have difficulty in fixing their eyes on a proper name long enough to write it down completely, *and then* add an apostrophe and *s* to the completed name. For example, it may be that every one in the class has heard of the English novelist, Charles Dickens, can pronounce the name, sounding the *s* on *Charles* distinctly and the *s* on *Dickens* distinctly. Probably every one could go to the board and write *Charles* (ending with *s*) and *Dickens* (ending with *s*). Then, when the names are written, he can repeat the rule for forming a singular possessive. If asked to follow the rule with *Charles* and *Dickens*, he will by a strong mental effort force his hand to write

Charles's father	Dickens's novels

But in that same period he may need to write the possessive of the names

Andrews	Jennings

He can pronounce them and write them with *s*'s on the end, but can he force his hand to travel *on beyond* the names before he

puts down his apostrophe and *s*? Yes, if he has good will-power, he can write

Andrews's Jennings's

Perhaps he will then be able, while his attention is fixed on this kind of operation, to do such difficult feats as the following, forcing his hand to travel *on beyond* the names that end in *s*, and then, *beyond each name*, to make an apostrophe and to add an extra *s* in this way:

Burns's poems	James's ambition
Mr. Jones's car	Otis's home-run
Mrs. Williams's son	Thomas's answer
Graves's line-bucking	Agnes's necklace

Perhaps he will protest that these "don't look right." Probably his ear will not like the extra sounds. But he will go through the motions as a school exercise and will suppose he has the idea.

Then the next day or the next week, when his attention is all centered on a literature test or on an interesting paragraph in a theme, he will calmly thrust an apostrophe right into a man's name. His hand will not wait to travel *on beyond* the name, but will plunge a dagger right into the name, cutting it all to pieces and murdering it. He will confess, after he is shown the corpse, that he never heard of a novelist named "Dicken" or of a boy named "Jame" or of a man who had such a queer name as "Jone." Whereupon a teacher may ask him why he wrote a possessive of a name he had never heard. "Oh, I forgot," he will reply.

Don't "forget" that these poor abused names end in *s*, and that the *s* belongs to them. Remember that your hand must travel *on beyond* the entire name before it puts down an apostrophe. On the top of the next page are other common examples:

Miss Wells's invitation	Dean Briggs's essays
Mr. Hilles's horse	Mr. Forbes's drawings
Mr. Phelps's letter	Mr. Tufts's dumb-bells
Lewis's racket	Miss Sears's friends

In the *Outlook* editorials we find, *Mr. Hughes's record, Mr. Robbins's statement;* in the *Literary Digest* editorials are *Mr. Hughes's reasons, Duke Nicholas's manifesto;* in the *Encyclopedia Britannica* are thousands of forms like *Charles's room, Dickens's reputation;* in leading newspapers you read of *Stallings's men, General Davis's report, Mr. Couzens's views.* So we could go on indefinitely.

The only exception is with the word *sake* after nouns ending with an *s* sound.

for goodness' sake for conscience' sake

Possibly you wonder why so much space is taken up with such a small matter. The reason is that there are thousands of intelligent students all over our country who seem to have no compunction about cutting off the end of an innocent name if they wish to form its possessive; who write as if they were Apache Indians, carrying tomahawks, naturally disposed to chop the *s* off such names as *Dickens* and *Adams* and *Holmes* before making possessives.

And these same students who use scalping-knives on *Dickens's* will most generously add letters in forming *ox's* or *fox's* or *witch's.* Yet there is nothing in our perfectly simple rule about adding two letters. All we are required to do is to hold our eyes and pens steady until we have completed the noun, and then to add an apostrophe and *s.*

In the case of nouns ending in *y* our rule says nothing about making any change in form. There must be no change whatever in *lady,* any more than in *ox* or *Adams* or *Mr. Williams;* we must steadily and fearlessly complete the noun. Then, and not till then, we must add our apostrophe and *s.* Perhaps "steadily and fearlessly" seem rather playful terms, but take them seriously while you study the next page.

lady	a lady's hat
Andy	Andy's brother
anybody	anybody's business
a lily	a lily's stalk
a penny	a penny's worth
Johnny	Johnny's uncle
Mary	Mary's doubts
the navy	the navy's pride
Dixie	Dixie's favorite son

If this repetition of one invariable, easy rule—"Just add an apostrophe and *s*"—has fixed the idea in your mind, then today's lesson has saved you from an error that infests all schools and that sometimes appears in carefully painted signs and in books.

The plural possessive. The formation of plural possessives is almost as simple as making the singular forms. There are two steps in forming plural possessives.

I

If the plural does not end in *s*, form the possessive according to the rule for singulars.

a man's work	the men's work
child's work	children's work
an ox's yoke	the oxen's yoke
a deer's head	the deer's heads
a mouse's tail	the mice's tails
a woman's work	the women's club
a sheep's wool	the sheep's pasture

the people's choice

II

If the plural ends in *s*—and nearly all English plurals do —add an apostrophe after the *s*. That is all. Simply put an apostrophe after the *s*.

Some persons are hasty in applying this rule. Take your time. Don't rush. Take time, first, to get the plural. That

sounds easy, and really is easy. But we Americans are usually in such a fearful hurry when we write that we are apt to forget that we cannot do two different things at the same time.

Suppose you are dealing with the word *fox*. First form the plural.

fox foxes

Then, forcing your mind to act carefully and your hand to move with caution, put the apostrophe after the *s*.

foxes' tails

Suppose you have been reading about old hags with supernatural powers. First get the plural.

witch witches

Then calmly and deliberately add an apostrophe—nothing more; just an apostrophe.

the witches' broomsticks

Perhaps you know a family whose name is Adams or Andrews or Phelps or Jones or Cummins or Robbins or Dobyns or Straus or Dix or Knox or Hayes. There are several people in the family. Just as you would have to speak of the Smiths or the Browns or the Newtons or the Coopers or the Clarks, so you have to speak of the Adamses, the Andrewses, the Phelpses, the Joneses, or the Cumminses. Strangely enough these plurals "don't sound right" to some people. But they must be right. What would it sound like to say that "the five Smith are coming to visit us?" or that "there are sixteen Hall in the Baltimore directory"? It sounds like "pidgin" English. We have to say

one Smith five Smiths
one Hall sixteen Halls

We must say

one Nichols	two Nicholses
one Robbins	three Robbinses
one Straus	four Strauses
one Knox	five Knoxes
one Hayes	six Hayeses

Two Charleses were kings of England.

So first get the plural. When you have deliberately done that—not before—form your possessive by simply adding an apostrophe.

Charles	Charleses	the Charleses' reigns
Mr. Dix	all the Dixes	the Dixes' home
a witch	three witches	the witches' prophecies
a fox	seven foxes	the foxes' tails
a lady	two ladies	the ladies' cloaks
a boy	eleven boys	the boys' club
a lily	four lilies	the lilies' stalks
a harpy	a flock of harpies	the harpies' hunger
King George	the four Georges	the Georges' ancestors
King Henry	eight Henrys	the Henrys' reigns

EXERCISE

I. For each of the following names write a sentence not less than eight words in length containing the possessive singular of the noun:

Mrs. Lewis	Tom Chase
Macaulay	Mr. Wallace
Mr. Bush	Mr. Haines
Admiral Goodrich	Mrs. Downs
Mary Conners	Theodore Lyons
Dr. Holmes	Professor Wilkes
Miss Krenriss	Sergeant Orris

II. Rewrite the following sentences, putting a possessive case in place of each italicized noun:

1. The novels of *Dickens* were more interesting to him than the poems of *Burns*.
2. The anger of Miss *Pross* against the bloodthirstiness of the *Frenchmen* was fearful to see.
3. The wages of *William* were paid by a brother of Mr. *Williams*.
4. The prophecies of the *witches* were all fulfilled.
5. It is the business of *nobody* to inquire the age of the *lady*.
6. The love of *Nancy* for the son of Squire *Cass* was thoroughly concealed.
7. The cry of a *baby* in those wild woods gave us assurance that the fears of Mr. *Brooks* were well founded.
8. The keen eyes of *Glavis* detected the gleam of the tails of *fishes* among the kelp.
9. The ears of the *children* were gladdened in the morning by the cheep and twitter of the *thrushes*.
10. The worst traits of the character of this *booby* came out at the ball given by the *Robbinses*.

THEME LESSON 22: ASSIGNMENT

Something for Nothing

When you have graduated from school, you will not make a business of reciting stories. Why, then, do you suppose we have all the exercise in telling about queer animals and people? What is the use of it?

You can guess the answer if you look back at Theme Lesson 21, where you were told that you might make a story, but that *there is a better type of theme.* The better type was to show the foolishness of being superstitious about the number 13. We all have ideas about what is foolish and what is sensible, and we want to express them. All the story-telling trains us to explain ideas.

Suppose that some gifted student could prove that "we never get something for nothing." If he could do that, he would make every member of the class richer and happier. He would keep one from wasting his money in a foolish investment, another from wasting his health with patent medicine. He would show that we cannot have an education unless we work, cannot be popular unless we make ourselves useful, cannot earn a lot of money unless our brains keep busy, cannot be happy if we are lazy. We cannot have something for nothing.

You are not such a gifted student, and you cannot prove the whole statement. But surely you know of some one way in which you learned that you could not have a blessing without trying for it. If every member of the class did his best to tell his own personal experience with trying to get "something for nothing," and if all the themes were bound together in a book, the volume might be the best one in a school library. Try the experiment.

HABIT RECORD

At the Conclusion of Part Two

The most common entries in Habit Records at the close of Part Two are in the following list. The student who has fixed for himself these few habits, and those listed at the end of Part One, has a foundation for future success.

Sentence Habits: (1) Try to see every independent statement in my writing and put a period or a semicolon after it. (2) Begin with a preposition sometimes. (3) Use a compound verb more often.

Paragraph Habit: Say to myself, before I begin a paragraph and while I am making it, "What is my one topic?"

Habit for the Whole Composition: Say to myself, "What is my one topic?"

Spelling Habits from Sections 9-14: *finally*, *its*, *divide*, *certain*, *peaceable*, *separate*, *doesn't*, *describe*.

(After the spelling reviews of Part Two many astonished students find that they have to enter words given in Part One, such as *lose*, *sure*, *etc.*, *cries*, *ladies*, *replies*.)

Grammar Habits: *well* as an adverb in oral composition; *each* . . . . . *his*. (These habits were supposed to be formed in Part One; it appears that many students had not formed any real habit.)

Speech Habits: Don't hobble with "so."

Punctuation Habits: Think of "that particular." Think of "both sides."

Possessive Habit: If ever again I murder a name by stabbing it with an apostrophe, I will write the correct possessive a hundred times.

PART THREE

SUBORDINATE CLAUSES
ORDERLY LETTERS AND THEMES

THEME LESSON 23

The Straight Line in Themes

Example of a tangled line. Suppose that a girl were telling a friend about a queer happening of the day before:

"Yesterday in father's office I thought the information girl looked at me as if she knew about Clara's message, but I paid no attention. Well, I got interested in two women who were pacing up and down, looking very peevish. You see, Clara had told me she would surely be waiting for me at quarter of three. So I had to amuse myself somehow. The girl was watching those women, too. She didn't seem to have anything to do for a while. You see, I didn't get there till ten minutes of three, and I thought maybe Clara had left. Finally one of the women I told you about rushed toward the door. Clara had told me she would wait, but I didn't know but she had forgotten that her message didn't reach me till nine o'clock. So I''——

At this point the listener would lose patience; she would want her friend to go back to the beginning and tell *in a straight line of time* what had happened. The anecdote is all snarled up. It begins at three o'clock (the time in the first line must be about three); then in the second line ("Clara's message") it loops back to nine; later it swings forward to ten minutes before three, and then swoops back to nine. It should begin at nine, when the message came from Clara, and from that moment should move *straight forward* to ten minutes of three,

and then to three, and so forward to the climax at ten minutes past three.

Start straight. Experienced writers assure us that the beginning is the hardest part of a composition; students think so too. Usually the trouble in themes is caused by making an "introductory" paragraph—that is, by starting long before the beginning. Haven't you heard many themes that open in this fashion?

One rainy day Paul—for that is my brother's name—and I had got tired of being cooped up in the house, so we asked mother if we might take a walk down town. She was glad to get rid of us, so she said we might go. Well, we looked at the people getting drenched and the big streams in the gutters and many other amusing sights. Finally we saw a strange sight in a show window. It is this strange sight that I am going to tell about.

Such a paragraph trots around a little circle before taking the road to its goal. Why not begin straight?

"What is the crowd looking at in the window?" I thought one day when I was walking up Hill Street. As soon as I could edge my way through"——

This writer is aiming straight at "the strange sight in the window." He will probably keep a straight line to the end.

Keep straight. Once you are under way with a plan, you have to keep demanding of yourself, "What next? What next?" In the majority of your themes the line of the plan will stay straight if you think of the *time order*. That is easy to say, easy to believe, easy to recite—and very, very easy to forget all about. Never forget it if you want to improve. Live by it. Notice the themes of your classmates and see how often they become twisted because the speaker or the writer is careless in his time order. Perhaps he tells about "steaming the beets in a vat," *and then* tells about bringing them up to the vat; his theme goes ahead in time, then loops back, and then comes up to the same moment again.

The more we pay attention to the "straight line" idea, the more we see how good a guide it is. Some teachers illustrate it to a class by making motions with their hands—"Richard has moved straight along to here, where the hot glue was put on to the backs of the books, and then [the teacher traces the crooked course in the air with her finger] has circled around to the time before the books had any backs, and then [the teacher describes a great loop with her arm] has brought us right up to the glue-pot again." There is no ridicule in this. Teachers and editors know better than students how hard it is *to keep moving straight ahead.* That is the first and greatest commandment for orderly themes.

Keeping the right order of places is important. In describing a Pullman car you ought not to move from one end to the other *and back again*, nor from the trucks to the top *and down again.* Try to decide on one straight line.

Keep the end straight. Straightness counts for more at the close than anywhere else. Many a theme that might have been good has been ruined by a crooked end; many a theme that seemed not to amount to much has been saved by a straight thrust at the end. To turn aside or back in the last words is ruin. If a theme tells in good order about growing peanuts and closes by speaking of "sweet-potato vines," it spoils itself *at the end.* If you keep a straight line through "The Need of Fresh Air," and then *at the end* tell how sailors keep healthy in foul air, you walk backward. Keep straight at the end.

The power of the "straight line" idea. The effort for a "straight line" tends to make a theme shipshape in every other way. You are less likely to wander away from your one topic, or to wander to a weak end, if you are intent on a "straight line."

If you can make a composition that feels straight, you may be sure that nothing is seriously wrong with its structure. Many a student has testified that the mere words "straight line" have been an influence in strengthening his compositions.

ASSIGNMENT

Plan to keep a straight line in a written theme that explains some one idea about the advertisements in trolley cars, or in handling some similar topic that is assigned to your class. Some advertisements have a great deal of printed matter; others have hardly any. Some show complicated pictures or designs, while others show very simple ones. Some are witty; some are absurd; some are beautiful; some are plain. You are not invited to tell "some ideas." The requirement is "some one idea or feeling." Perhaps you can bring in all the knowledge and emotions you have on this subject, but they must be so arranged that *one* stands out. One straight course would be to go, in four paragraphs, from the great lot of advertisements, through some that I dislike, to some that don't interest me much, to the one kind that I think is most successful.

SENTENCE LESSON 28 (A)*

Relative Pronouns, Restrictive

Review for a spelling test the words in Sections 8 and 9, pages 89 and 119.

Relative clauses. An adjective clause is a group of words, containing a subject and a verb, that is used like a single adjective. We may say either

a *tall* man	an *easy* lesson	the *fading* light
a man *who is tall*	a lesson *which is easy*	the light *that is fading*

Who, *which*, and *that*, when thus attached to nouns or pronouns, are called "relative pronouns,"† and always form "relative clauses," which are always used as adjectives. *Who* has an objective *whom* and a possessive form *whose*.

The noun or pronoun to which a relative is attached is called its "antecedent," meaning "the word that goes before." *Man* is the antecedent of *who; lesson* is the antecedent of *which*. In "He who hesitates is lost" *he* is the antecedent of *who;* the clause is *who hesitates*.

Clauses which mean "that particular." Compare the following sentences, any one of which might be used to point out the pitcher of a visiting baseball team:

1. The *stoop-shouldered* boy is their pitcher.
2. The boy *with stooping shoulders* is their pitcher.
3. The boy *who has stooping shoulders* is their pitcher.

In each case we are pointing out "that particular" player, so as to distinguish him among the crowd of strangers. He may

*Many classes need a preliminary exercise in selecting relative clauses; material for this is in the Appendix, page 421, sentences 258-363.

†For *what* as a relative see Sentence Lesson 35, page 234.

not be specially tall or short, may not have red hair; his uniform is no dirtier than those of the other players. But he is differently built in the shoulders, so that we can "particularize" him by that feature and readily point him out to a friend. The "stoop-shouldered" idea very closely restricts our meaning.

It is exactly this homely, common-sense idea that is back of every analysis of restrictive or non-restrictive. We may modify restrictively by using (1) an adjective, (2) an adjective phrase, or (3) an adjective clause.

Restrictive relatives. In the following sentences the clauses are italicized. All are closely restrictive, for they mean "that particular person who" or "that particular thing which."

1. I came to that part of the field *in which the cabbages grew.*
2. He asked the people *that were standing there* not to crowd.
3. I had to trust myself to that guide *who seemed least strong.*
4. The animal *whose noise kept me awake more than all other noises combined* was the loon.
5. The inventor *whom I most admire* is Edison.

In each of these sentences we may put "that particular" before the antecedent and find that it fits. It is "that particular part in which," "those particular people that," "that particular guide who," "that particular animal whose noise," "that particular inventor whom."

Very commonly a restrictive relative means "that particular kind of" or "that kind of."

1. He picked me up with the caution *that a man uses in handling a dangerous animal.*
2. A fellow *who has never had to earn a penny for himself* does not understand the value of a dollar.
3. The book *which interests me most* is one that doesn't try to improve my morals.
4. A woman *whose conscience lets her lie to a street-car conductor* may punish her daughter for lying about a postage-stamp.

These sentences mean "the kind of caution that," "that kind of fellow who," "the kind of book," "the kind of woman."

We should destroy the sense of such sentences if we took away the clauses, or should quite alter the meaning. It means nothing to say, "He picked me up with the caution." To say that "a woman may punish her daughter for lying" is so much a matter of course that it is not worth writing down, but there is some point to the sentence when it is about "that very kind of woman who lies herself."

EXERCISE

Write a list of the restrictive clauses in the following sentences, and say why each is restrictive. Follow the Model.

SENTENCE	MODEL
As I knocked over the ruffian who stood nearest to me, I felt in my mind that "red" which flames up in a man whose wrath has been set loose.	Who stood nearest to me modifies ruffian; it means "that particular ruffian who." Which flames up in a man modifies "red"; it means "that kind of red which." Whose wrath has been set loose modifies man; it means "that kind of man."

1. The half-dollar that I found may not be the one that you lost.
2. The wheels which the two racers used were mounted on ball-bearing rollers, or "home trainers," and fastened in an upright position.
3. They had that air of self-conceit that is never seen in the true gentleman.
4. At the time of which I am speaking this neighborhood was one of those favored places which abound with chronicles of great men.
5. A man who is miserly will not understand the ideas that I have found in the book which Andrew Carnegie wrote.
6. Cross-country running is safe only for those whose hearts have been thoroughly tested by a physician.
7. The chains that held my left leg were about two yards long.
8. We wanted to buy a horse that would carry double.
9. The opinion that a man forms of his own cleverness is very likely to be based on the opinion that his family has of him.
10. In the judgment of those whose opinion is worth while these bonds are a mighty poor investment.

THEME LESSON 24

The Forms of Orderly Letters

The formal letter with a printed heading. The formal letter is the kind used in business and in writing to persons whom we do not know well. It must begin by giving in full the address of the writer and the date, the name and full address of the person to whom the letter is written, and a line of "greeting," or "salutation." These three divisions of the top part of the first page of a formal letter are shown below and are described in the three sections that follow.

PRACTICAL DRAWING COMPANY
PUBLISHERS AND DEALERS IN
TEACHERS' AID AND ART SUPPLIES
DALLAS, TEXAS

March 10, 1923

Scott, Foresman and Company
623 South Wabash Avenue
Chicago, Illinois

Gentlemen:

The heading. The printed lines at the top, together with the date at the right, are called the "heading." No commas are needed at the ends of lines, but there must be commas between the items—for example, between *Dallas* and *Texas*, between *March 10* and *1923*.

The address. The lines that give the name and address of the person to whom we write are called the "address." You will notice that each line of the address begins one step farther to the right than the line above it. Two more examples of addresses follow:

Miss Lolita Nye
62 Front Street
Indianola, Oregon

Mr. Charles B. Weld
127 Forsythe Place
Yonkers, Vermont

No commas are needed at the ends of lines, but they must be used to separate items. A period must not be used after *Miss*, but must be used after *Mr.*, *Mrs.*, *Dr.*, *Prof.*, *The Rev.*, and all other abbreviations. Below are some examples of the first lines of addresses.

Mrs. Reginald Y. Harter
Miss Edith Fosdick
Capt. Alonzo Sinclair

Prof. Alfred L. Davenport
The Hon. Timothy Woodruff
The Rt. Rev. Horace Day Minot

A common arrangement of the address for typewritten letters is this "block" style:

Mr. Myron E. Shelley
466 West Avenue
Cleveland, Ohio

The salutation. The line under the address is called the "salutation." It should begin as far to the left as the first line of the address, and should end with a colon. (Or a comma might be used after the salutation of a friendly personal letter, like those on page 197, when there is no formal address.) The usual salutations for formal correspondence are those given at the top of the next page.

Dear Miss Evans:	Dear Sir:
Dear Mr. Shields:	Dear Madam:
Dear Mrs. Parker:	Gentlemen:

Use *Sir*, *Madam*, and *Gentlemen* for persons with whom you are not acquainted.

The salutations that begin with *dear* may also be written with *My* before them, which makes them somewhat more formal.

My dear Miss Evans:	My dear Sir:

Notice that in these forms *dear* begins with a small letter.

The only abbreviations allowed in a salutation are *Mr.*, *Mrs.*, and *Dr.* All other terms of respect must be written in full.

Dear Dr. Black:	My dear Father Clary:
My dear Professor Cairns:	Dear Captain Hahn:

The formal letter with a written heading. When we are not using printed stationery, we must make our own written heading at the right and place the usual address and salutation at the left, thus:

407 East Street
Knoxville, Tenn.
March 3, 1922

Mr. Rollin R. Foster
27 St. James Street
New York City
My dear Mr. Foster:

The informal letter. When we are writing to friends or relatives, we omit the formal address. If we are using stationery with a printed or engraved heading, all we have to write is the date and the salutation.

1424 Bonnie Brae Street
Joliet, Illinois

July 27, 1922

Dear Miss Kelsey:

If we use plain stationery, we write the heading.

Fort Saloniga, N. J.
August 28, 1923

My dear Herbert:

Margin and indention. The first line of a letter may begin under the end of the salutation, or may be merely indented like an ordinary paragraph. There should always be a margin at the left of every page—a generous margin; even on narrow note-paper leave more than half an inch. In typewritten letters it is customary to leave a margin at the right also. Every paragraph should be indented.

The close. The line before the signature is called the "complimentary close." The most common form of close, which is proper for almost any letter is "Yours truly." Other expressions in common use are "Very truly yours," "Yours sincerely," "Very sincerely yours."

A complete informal letter. Here is a complete informal note of two paragraphs. The full heading is necessary in order to show where and when the letter was written, but there is no need of the formal address.

261 Weymouth Street
Columbus, Ohio
April 16, 1922

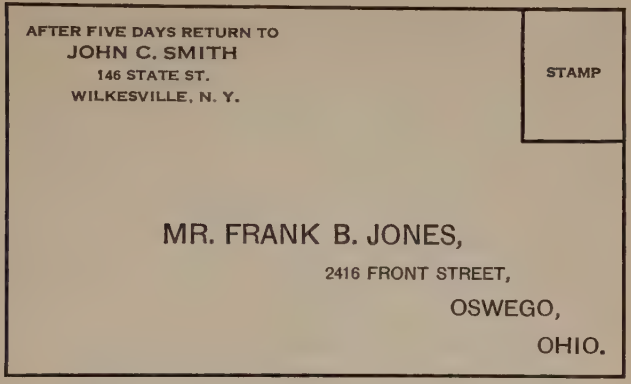
My dear George:

The dinner on Wednesday night was eminently successful. It was a bit trying, because I had put all my eggs into one basket, and it would have been sad to see them smashed. But everything went well; my talk was listened to enthusiastically, and seventeen of those present signed.

I shall get off for the coast next week, so that we shall be able to open our office immediately on my return — not later than May 20.

Most sincerely,
Sumner Gray

The envelope. The Government gives us the following "Model Form of Address for Letters":



Except for the big type and the old-fashioned commas at the ends of the lines, that is a good model. A period is needed for every abbreviation like "N. Y.," but no period is called for if a name of a state is written out—"Ohio."

EXERCISE

I. Write a formal business letter, using the address of a company, ordering a year's subscription to some newspaper or magazine. In the letter you should give your name and address, written very clearly, just as you wish it to appear on the wrapper of the magazine; and you should tell how much money you are inclosing, and when the subscription is to begin.

II. Write a brief, familiar note to some friend, explaining why you will not be able to meet him as you had promised.

III. Write a brief letter to some older relative thanking him (or her) for a present. Make the uncle or grandmother feel that you are grateful. This cannot be accomplished by using a dozen exclamations and adjectives, for they may sound insincere; make your thanks sound as if you meant them.

OPTIONAL EXERCISE*

Letter Forms

Write headings, addresses, and salutations for letters, using the names, dates, and places given on Leaves 20 and 21 of the *Sentence Book*. Space each part neatly and carefully. Look at the examples if you are in doubt about any point. The dashes are used to separate the parts, and of course you will not copy them.

*From the *Junior Highway*, Lesson 37-A.

SENTENCE LESSON 29

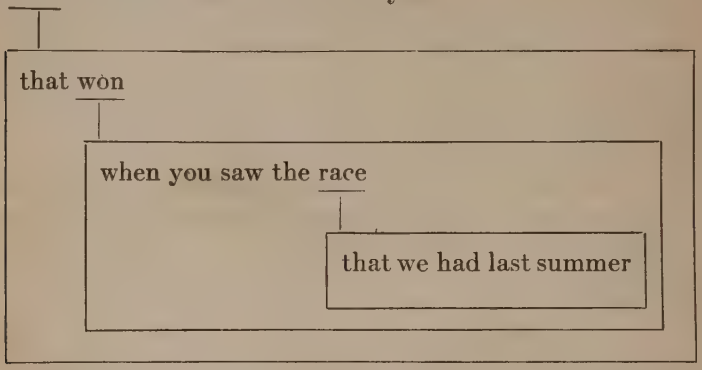
Constructions of Relatives

Keep within the clause. Every relative pronoun has a construction in its own clause. In "who gave up his life" *who* is the subject of *gave;* in "whom he despised" *whom* is the object of *despised;* in "for which he had taken out a patent" *which* is the object of *for;* in "whose leaves he turned rapidly" *whose* is possessive, qualifying *leaves.* You can never be sure of the construction of a relative until you have mentally lifted the clause out of the sentence and looked at it by itself.

Ask a person who is unfamiliar with relatives about this sentence: "The price that he paid was over $5000." He will probably say that *price* is the object of *paid,* because the sentence means that he "paid a price of over $5000." But ask him what the relative clause is, and he will answer "that he paid." Ask him the construction of the relative *within this clause,* and he will have to reply "object of *paid.*" Then ask him what was left in the sentence after he took out that clause; he must say, "The price was over $5000." And now what is the construction of *price?* It is the subject of *was.*

First take out the clause. Even students who have had much practice will continue to give foolish explanations unless they first "remove that clause"; and students who have just begun to study relatives can very soon give sensible answers if they will always "take out that clause first." For a clause is a kind of little sentence within a sentence; it has a subject and verb of its own; it may have all kinds of objects and long, complicated modifiers; it may have clauses within itself, and there may be a clause within a clause that is within a clause. Not until we have learned to begin at the outside and to go in one step at a time, can we know how a sentence is put together.

Perhaps you are thinking that such a series of clauses would be written only by learned essayists. No, they are not uncommon even in easy-going conversation—for example: "Oh, well, the boat that won when you saw the race that we had last summer wouldn't have a show this year." The sentence is constructed like this:



When the picture is drawn, we can see at a glance that *boat* is modified by a clause; that a word of that clause, *won*, is modified by a clause; and that *race* is modified by a clause.

Make pictures of that kind in your mind. The easiest way to picture a relative clause is to think of it as a group of small words hanging down from some large words—

HE PUT UP A MAP
↓
that had red lines on it.

The grammatical name for this group is "subordinate clause"; *subordinate* means "lower in importance."

The verb gives the clue. The great secret about getting the correct pictures of clauses is to begin with verbs. It is always the verb that gives the clue. Every verb has a subject. As soon as you have a verb and its subject, you can easily tell what modifiers and objects and predicates belong with them;

then you have a complete clause. If you find another verb within the clause, that almost surely means that another clause is to be accounted for. There may be a compound verb (two verbs with the same subject); but, otherwise, the maxim to have always in mind is "One verb, one clause."

EXERCISE

Write a list of all the relative clauses in the following sentences; say what each clause modifies, and give the construction of each relative. Follow the Model.

SENTENCE	MODEL
The peddler who sold me the knife that you are using was an old Armenian.	Who sold me the knife modifies peddler; who is the subject of sold. That you are using modifies knife; that is the object of are using.

1. Here is another picture that you will surely like.
2. The driver told us about a waterfall which we had never seen.
3. I have a telegram from Mrs. Lewis, whom I have never met.
4. The pistol which he pointed at the burglar who confronted him was not loaded.
5. The magnificence of the buildings that had been erected in Hindustan amazed even travelers who had seen St. Peter's.
6. That fellow would never be called a good quarterback by anyone who had seen the snappy kind of playing that they have at the big colleges.
7. In all the shops that we visited he would ask the prices of a lot of articles that he had no idea of buying.
8. He showed me an old rusty broadsword that had been used by a knight who died in the battle of which he had spoken.
9. There was not one judge who had the least knowledge of the customs of the millions over whom they had such boundless authority.
10. A man whose conscience is in good working order will seize every opportunity that is offered to advance himself.
11. He is a manager in whom we have every confidence, but from whom we can't expect many bright ideas.
12. It was the very car that he had bought an hour before. All that he could do was to stare in amazement.

SPELLING SECTION 15

(a) **Contractions.** In ordinary talking we seldom say "did not," but contract the words to "didn't." In writing this contraction we use an apostrophe where the letter *o* is omitted. Similarly "have not" becomes "haven't." No *e* has been put into *haven't; e* is not making any sound; it is as silent as it was in *have.* No letter or sound is added in making any contraction. It is always a case of taking out letters and showing the omission by an apostrophe. The only irregular contractions are of "shall not," "will not," and "can not." It would be regular to write "sha'n't," but the better form is *shan't.* For "will not" we have *won't.* For "can not" we use "*can't.*"

do + not = don't	would + not = wouldn't
have + not = haven't	does + not = doesn't
did + not = didn't	shall + not = shan't
are + not = aren't	will + not = won't
was + not = wasn't	can + not = can't
should + not = shouldn't	must + not = mustn't

More conversational are:

it + is = it's	they + are = they're
what + is = what's	we + will = we'll
who + is = who's	I + will = I'll
I + am = I'm	I + have = I've
you + are = you're	you + have = you've
we + are = we're	we + have = we've

If we need to report free-and-easy talk, we may use:

where + is = where's	I + would = I'd
I + had = I'd	you + would = you'd

(b) **Troubles with *ou*.** Here are the principal "ou" troubles:

f o u r	of course not
f o u rteen	the ship's course
th o u gh	thorough
d o u ble	shoulder
tr o u ble	"a shoulder to the boulder"

SENTENCE LESSON 30 (B)

Omitted Relatives

Understood relatives are objects. Instead of saying "the race *that* we had last summer" we very commonly omit the relative, saying "the race we had last summer." So we are likely to omit some of the relatives that appeared in the previous lesson, writing: "the knife ( ) you are using," "the pistol ( ) he pointed at the burglar," "the kind of playing ( ) they have at the big colleges," "all the shops ( ) we visited," etc. Every one of these omitted relatives is an object.*

It is extremely unusual to omit a relative that is a subject, as you will see if you say aloud, "The man ( ) sold it was an Armenian." You feel that there is a hole after *man;* you need a *that* or a *who.* But you do not feel a hole if you omit an object, like *whom,* and say, "The man ( ) I liked best was Mr. Knapp." Omitted relatives are objects. They are called "understood relatives."

It would often be impossible to tell what words are doing in sentences unless we knew about "understood relatives." They are important enough for a whole lesson.

Here are a few more illustrations:

1. He spoke with an ease and assurance ( ) he had not shown the day before.

2. You may remember that the tall office buildings ( ) we see here now are only ten years old.

3. His grave is shaded by the oak ( ) you planted.

4. The chimney that is pouring out the most smoke is the very one ( ) you were pointing at yesterday.

*See note in the Appendix, page 451.

EXERCISE

Prepare a list of all the relative clauses in which the pronouns are understood.

SENTENCE	MODEL
The man who sold me the knife you are using was an Armenian.	[That] you are using modifies knife; that is the object of are using.

1. All it needs is oil; hand me the can you see under the seat.
2. The policeman we had on this beat last year was not nearly so pleasant as the one we have now.
3. Think of the rule we had yesterday and see if you can give the answer you ought to give.
4. The debates they hold in Congress may be very interesting reading for a man, but I don't see how a girl can be expected to take any pleasure in them.
5. Five minutes' work a day on the part of each of them, and closer attention to personal cleanliness, would keep their rooms in very respectable shape.
6. Allow him to go ashore, if he so desires, in ports of the United States, but insist on his return from foreign ports with the ship he entered in.
7. The only tracks we saw were some footprints near the edge of the pool, where the mud had dried up and preserved them.
8. His friend had passed the crisis and was slowly coming back to the life he thought he had laid down forever.
9. The struggle he had to persuade his mother to give him permission lasted all evening.
10. After we had feasted on the contents of the box they sent us from home, we wrote a letter of thanks, trying to convey some faint notion of the pleasure they had given us.
11. The feeling I have about the question you ask me is not at all a pleasant one.
12. We like all the boating and tennis we have at this resort, but we certainly do hate the mosquitos we are bitten by every evening.
13. His country-seat abounds with everything he needs for studious retirement or rural exercise. He puts no constraint upon either his guests or himself, but, in the true spirit of hospitality, provides everything his visitors need for enjoyment, and lets everyone have the kind of pleasure he likes best.

14. All the wealth Captain Kidd ever buried would not tempt me to go out on a night like this in the crazy old boat he showed us this morning.

15. Just imagine the feelings I had when I discovered in the old coat I was throwing away the letter you gave me to mail seven months ago.

16. His nature is so perfectly honest that he cannot hide the dislike he has for the greasy food you set before him every day.

SENTENCE-ERROR DRILL 15

We have learned that relative clauses are always used like adjectives. No sentence can be made by piling up any number of mere adjective clauses, nor by combining these with participles or gerunds or infinitives.

Study each group on Leaf 22 to see whether there is a main verb and its subject that make a real sentence. If there is no such verb, supply one, with any other words that are needed, and write the sentence on a separate sheet of paper.

A HUMAN CANDLE

THEME LESSON 25: ASSIGNMENT

The Light of Our Home

Prepare an oral theme about the candlestick that is pictured on the opposite page. If you simply describe it, decide how you will arrange the items in a straight line. If you tell a story about it, decide where you should begin, and keep the time order straight from there on. If you explain what it means, keep your ideas straight.

Does the picture suggest some other ingenious float that you once saw? Tell about that if you prefer.

SENTENCE LESSON 31 (B)

More about Constructions of Relatives

Separated from the antecedent. There may be words between the relative and its antecedent.

1. It is the only *one* of this kind *that* I know.
2. Look at the *man* over there in the corner *who* beckons to us.

Understood antecedents. The antecedents of *whoever* and *whichever* are usually understood.

1. [He] whoever finds it can have it.
2. [The one] whichever he chooses is sure to be the right one.
3. [He] whosoever will may come.

Little "thrown-in" clauses.* Brief statements like "I think," "we know," "you may be sure" are frequently inserted in a relative clause between the relative and its verb. These are used just like such adverbs as *probably*, *surely*, *supposedly*.

1. the train that (we thought) was on time.
2. a policeman who (we supposed) was our friend.

They are seldom included in parentheses, seldom set off by commas. Hence, because they are so short and fit so closely into the clause, they are very likely to be overlooked by students.

The money which we supposed was lost was right in his pocket.

This looks at first sight as if *which* were the object of *supposed;* but when we remove that little clause, "we supposed," we see that *which* is the subject of *was*. Look through the sen-

*See note in the Appendix, page 451.

tences below, noticing the little "thrown-in" clauses, and deciding what the constructions of the relatives are.

1. The habit which you may think is easy to break is really very hard.
2. The second game, which I had imagined was going to be dull, proved exciting.
3. But his uncle, whom we feared the loan-sharks had cheated, was able to look out for himself.
4. A driver who they thought was nervier was now hired.

EXERCISE

Prepare a list of the relative clauses, giving the antecedent in each case and the construction of the relative pronoun. Supply understood relatives and understood antecedents. Put parentheses around any little "thrown-in" clause. Follow the Model in Sentence Lesson 30.

1. Whoever goes out must stay out.
2. The vice of smoking, which he asserts he did not acquire till his thirtieth year, may ruin his health.
3. That is a matter that every man must settle for himself.
4. The holystone is a large, soft stone, smooth on the bottom, with long ropes attached to each end, by which the crew keep it sliding fore and aft over the wet, sanded decks.
5. He took a long look at the man sitting behind the stove.
6. I would give a dollar now for the watermelon I threw away yesterday.
7. It roared through a cañon whose bottom we could not see.
8. Give me one of those oranges you say you brought along.
9. That was the very object I had in mind.
10. He had a knack of tripping whoever got in front of him.
11. The fruit that our customers think is best is often the poorest.
12. He went to a broker who he thought would lend him the money.
13. We gave the Indians everything we had.
14. The throne was held by a king who historians say was insane.
15. There's nothing in Widdington's notes that we need be afraid of.
16. He was a nabob whom I suppose nearly everybody envied.
17. It belongs to whoever draws the longest slip of paper.
18. What's this you are telling me?
19. Please let me see the ribbon you showed me this morning.

OPTIONAL EXERCISE I

"The Floating *that*"

A person who has not studied the constructions of relatives will show his ignorance frequently in speech and writing by using a "floating *that*." A relative pronoun is "floating" when it stands without any construction—thus:

1. Here is a flower *that* I don't know its name.
2. Here is a flower *that* I don't know the name of it.
3. He was a man *that*, if he was excited, you could never tell what he might do.

Usually a floating *that* is caused by omitting a preposition or by giving a preposition two objects. In sentence number 1, for example, the relative should be the object of a preposition:

of which I don't know the name.

In number 2 the preposition has two objects, *that* and *it;* there should be only one object; the sentence would be correct if the *it* were removed.

If we omit the *it* in number 2, we shall have a sentence ending with a preposition. It will be correct; for a preposition can never be placed before the relative *that* (we cannot say "of that I don't know the name"), but must always come at the end of the clause. Our best literature gives us many examples of sentences ending with a preposition, as in these cases from an essay by Charles Lamb.*

1. From the remotest periods *that* we read *of.*
2. *What* could it proceed *from?*
3. *That* he is so passive *to.*

But a preposition at the end of the sentence is often clumsy and may be quite wrong. Beware of it unless you are sure of just what you are doing.

---

*"A Dissertation upon Roast Pig."

EXERCISE

Recast each of the following sentences that contains a grammatical blunder in an adjective clause. Some of the sentences will have to be changed a good deal before they can be made to sound natural and easy; some of them are correct and need not be altered in any way.

1. I met most of her friends, but there were some that I didn't learn their names.
2. He had a pocket-knife that there were four blades on each side and several tools in each end.
3. The doctor showed me a chart that my temperature for every hour was carefully recorded.
4. A breaker is a wave that the lower part is stopped by the sand while the top part keeps moving forward.
5. He gave the town a baseball park that all the high-school students could see the game free on Saturday.
6. From the mantel hung a small mirror that was low enough for Matilda to look into.
7. I want one of those pencils that, when it needs sharpening, you simply have to cut off a strip of paper.
8. A pore in our skin is a very small opening that the moisture passes out, but no moisture can get in that way.
9. At the end of the pier is a pavilion that people can take their lunches there and have picnics whenever they want to.
10. All through the mass of black rock were these thin streaks of white quartz that looked for all the world as if they had been painted there.
11. He was sketching an old stone bridge that the spring floods had undermined one end.
12. The dead leaf was moving across the road with little jerks that you would think something alive was under it.
13. We had to crowd into a car that the people were all packed as tight as raisins in a box.
14. His cousin was a man that I never really liked his looks very much.
15. Cribbage is a game that the scoring is done by moving pegs in rows of holes in a board.
16. There was a box of candy in a drawer that he had found the key on the top shelf.
17. They had a machine that they simply worked the handle, and the cores of the apples were punched out.

18. There was one trick that I never could understand how he did it.

19. It was a cellar door that the hinges had grown rusty.

20. A paper dollar is simply a promise that the government will pay silver or gold.

21. We found a sentence that we could not determine for ourselves whether the clause in it was restrictive or not.

OPTIONAL EXERCISE II

Who and *Whom*

PART 1

A person could speak correctly for years without ever using *whom:* he could always omit it or use *that.* So it might not seem necessary to learn about *whom.* But most high-school students have a way of putting into a sentence a *who* that ought to be *whom;* and they should know how to avoid that error.

Fill each blank in the following sentences with either *who* or *whom.* Take your time; be careful. First "lift the clause out"; then see what construction the relative has *inside the clause;* then put in a *who* if it is nominative, a *whom* if it is objective.

Beware of the little "thrown-in" clauses; they sometimes deceive educated people, and they will enjoy fooling you if they can.

Whenever you feel puzzled about any clause, try the experiment of putting it into the form of an independent sentence with a personal pronoun—for example:

——— we felt sure was watching us.

We felt sure $\left\{\begin{matrix}\text{he}\\\text{him}\end{matrix}\right\}$? was watching us.

Since the sentence with *him* in it is absurd, we know that the nominative *he* is right. Therefore we know that in the clause the nominative *who* is right. It is the subject of *was watching.* Use this test for any difficulty on the opposite page.

1. I was talking with a man ____ I supposed was Arthur's uncle.
2. He was a man ____ I wanted to meet.
3. Mr. Stevenson is a lecturer ____ you will enjoy hearing.
4. The artist lent all his money to a friend ____ was dishonest.
5. Any farmer to ____ he offers it will wonder at the price.
6. The bankers are very much disgusted with these inspectors, ____ they regard as a nuisance.
7. Then I saw a bright-looking lad ____ I thought would help me out.
8. Here was the very man ____ Violet had dreaded to see.
9. My partner was a man ____ I didn't trust very much.
10. His mother was a stately woman ____ I was very much afraid of.

PART 2

Make ten sentences that contain *whom*. If you find it hard to think of them, set down some statements that contain an objective personal pronoun: "I had seen *her*. He had beckoned to *me*." Turn them into clauses: "*whom* I had seen, *whom* he had beckoned to." Then you can easily put in front of them some statement that will fit the meaning and make a sentence. After a little practice of this sort you could make *whom* clauses at the rate of one a minute. If you made one a day for a month, you might find yourself on quite friendly terms with *whom*.

SENTENCE LESSON 32

Non-restrictive Relatives

Non-restrictive means "and." We learned in Sentence Lesson 23 that appositive participles are often not set off; they are set off only when they are non-restrictive. So it was said on page 167: "No rule can say that *perhaps* must be set off; it can only say that if *perhaps* modifies loosely, it must be set off." The same sort of remark can be made about all kinds of words and clauses: we must always decide whether the parts of a sentence belong closely together in meaning or are loosely connected in meaning.

In the case of relative pronouns we are always inquiring whether an antecedent is closely modified by a clause that means "that particular," or whether the clause means "*and* I will say in addition." Suppose you had been reading about the henpecked Rip Van Winkle, whose wife's tongue was incessantly going; she scolded him from morning till night, frequently driving him out of the house. You read that he often found refuge at an inn, where a kind of perpetual club of loafers was always gathered, discussing old news in tranquil security. The story says: "Even from this stronghold the unlucky Rip was at length routed by his termagant wife, *who* would suddenly break in upon the assemblage and call the members all kinds of bad names for encouraging her husband in idleness." That "who" clause is not restrictive. It surely does not mean "his particular wife who," because he had only one wife; nor does it mean "that kind of wife who would suddenly break in."

Here we have a relative that adds on another idea; it means the same as "*and* she would suddenly break in"; it is non-restrictive. You will find that all relative clauses which are set off by commas mean "and he," "and this," etc.

EXERCISE

Make a list of all the relative clauses in the following sentences, explaining why each is restrictive or non-restrictive. In bringing out the meanings follow your own devices, but in the form of your work follow the Model precisely, underlining the clauses, quoting your explanations, and using dashes.

Follow these two directions: 1. Write only the principal words of the clauses (that is, the relative, the verb, and any subject or object or predicate nominative). 2. Include the antecedents in your explanations that come after "means."

SENTENCE	MODEL
Then I tasted the contents of the bottle, which I found were as sickish as the licorice-water that we used to make when we were children.	Which were as sickish means "and I found that the contents were as sickish" — non-restrictive. That we used to make means "that kind of licorice-water that we used to make"— restrictive.

It is well to vary the wording of your explanations, so as to be as near as possible to the true meaning. For instance, suppose you were writing about this clause: "So we had to reject Perkins, whose eyesight was poor." You could say: "And the reason was that Perkins's eyesight was poor." In the case of "Gulliver, who was only six feet tall, was no longer than the giant's hand" you might say: "And I will remind you again that he was only six feet tall."

1. Then there was a lot more joking between Master Simon and a ruddy-faced farmer, who appeared to be the wit of the village.

2. I looked in *Ten Thousand Familiar Quotations* for a line that might serve as a text to my tale.

3. There was many a day on which he returned home with nothing to show for his twelve weary hours of labor.

4. Our young artist pictured his mother seated on a box, which had once contained oranges, surrounded by her eight children.

5. I walked round the yard and through a gate to another door, at which I took the liberty of knocking.

6. Zillah showed me into a small, tidy, carpeted apartment, in which, to my inexpressible joy, I beheld Linton stretched upon a little sofa, reading one of my books.

7. My son came running in, with looks all pale, to tell us that two strangers, whom he knew to be officers of justice, were coming.

8. When he saw the resolute front which the English presented, he fell back in alarm and consented to make peace with them.

9. By the time we reached the vessel, which was so far off that we could hardly see her in the increasing darkness, the boats were hoisted up and the crew ate supper.

10. The men often referred to him as a "good kid," which meant in their lingo something very different from "good boy."

11. The whole life of Egypt depends upon the Nile River, which periodically overflows its banks and deposits silt upon the land.

12. The Dutch merchants who do business in Batavia do not live in the city itself; every evening they go out to the suburbs, which are on higher land, and so are cooler.

SPELLING SECTION 16

Some words with queer pronunciations. Some common English words are very queerly pronounced. You can remember the spellings by thinking of the words as if spaced out for an unnatural pronunciation.

Wed-nes-day, mar-ri-age, car-ri-age, an-swer, sol-em-n, wo-man.

The *eau* in *beautiful* has a queer sound. The "know" in *knowledge* has been shortened in sound. The plural of *woman* has strangely altered in sound, but the only change in spelling is the one seen in *man, men: woman, women.* The spelling of some long words can be best remembered by thinking of them with a different accent. Pronounce the following to yourself, making your voice hit the heavy-type syllables:

ne-**cess**-a-ry pa-**ral**-lel

Other words are often wrongly pronounced in a slovenly way, as if some letters had been lost or shifted.

govern ment	Feb-**ru**-a-ry	Saturday	corner
arctics	**par**-tic-u-lar-ly	quarter	used to

THEME LESSON 26

The Letter That Places an Order

Make the parts distinct. The parts of a letter that orders goods should stand out clearly, so that they can be seen at a glance.

132 Acadia Avenue
Mobile, Alabama
Feb. 21, 1923

The Theodore A. Stone Co.
Covington Building
New Orleans, La.

Gentlemen:

Please send me by parcel post, insured, the following items listed in catalog No. 27:

1 fountain pen, No. B 26,
page 13, @ $2.45.....$2.45
3 boxes of stationery, No. 7,
page 84, @ $0.42..... 1.26

3.71
Postage..... .27

$3.98

I inclose a check for $3.98.

Yours truly,

John C. Carver

Four cautions. No one model will answer for all kinds of orders, but if you are familiar with the example above and with a few hints and cautions given on the next page, you can always write a respectable letter of this type.

1. Think of a busy clerk in a large, bustling department. Don't write anything personal to him. Simply set down, with clear spacing and in good order, the necessary facts and figures.

2. Attend carefully to the cost of shipping. John C. Carver knew from the catalog that the postage on his goods would be just twenty-seven cents. If you do not know exactly, be sure to send enough to cover the postage, and thus avoid trouble and delay; the firm will return the balance if you have sent more than is needed. If the goods are to be shipped by express, they can come "collect"—that is, you may pay the charges when they arrive. Your order should always state whether a shipment is to be by registered mail, parcel post, express, or freight; whether it is to be insured; and whether charges are to be "collect" or "prepaid."

3. Always write—or, better, print—your name and address very plainly.

4. If you order on a printed blank, follow the directions exactly. If you omit some of the figures or fill in wrong spaces, you are likely to cause confusion, and may receive the wrong goods.

EXERCISE

Write in full two different order letters with two entirely different sets of addresses and kinds of goods. It is better to use a real catalog and to write for some articles that you really would like to have.

SENTENCE LESSON 33 (A)

When Is a Relative Non-restrictive?

Review for a spelling test the words in Sections 10 and 11, pages 129 and 141.

Does the clause mean "that particular"? By using or not using commas with a relative clause a writer shows his meaning.

The kindly old gentleman gave a dollar to the courteous boy who thanked him.

This means that "the boy who thanked him" received a dollar, but that the other boys received nothing. Only "that particular boy who thanked" was rewarded. But with a comma the sense is entirely different:

The old gentleman gave a dollar to the boy, who thanked him.

The comma shows that we are reading about only one boy; the old gentleman gave him a dollar, "*and* he then thanked the man."

If a person writes, "I don't want to wear the overcoat which has a moth-hole in it," he clearly indicates that he has another overcoat; his sentence means, "That particular coat will not do; I will wear another one." But if he uses a comma, he shows that he is telling of only one overcoat, "and is adding a statement about that one coat."

Suppose we read about a lunch that was cooked by a party of twenty persons who took an all-day tramp. Three fires were built; everybody helped in preparing the meal. We come upon this sentence:

The coffee which was cooked in an old tomato can tasted very good to the hungry crowd.

This means "that particular coffee which"; it indicates that there was some other coffee made in a more respectable way. If the sentence were written with commas, the sense of it would be, "and, by the way, I will say that all our coffee was cooked in an old tin can."

Cases that must be non-restrictive. Often the thought of a sentence shows clearly whether a clause is restrictive or not. We shall examine a few sentences in which the clauses are unquestionably non-restrictive.

He stopped to listen, which was exactly what we had expected.

Which is a relative that has no one word for its antecedent; it refers to the whole statement, meaning "an action which." The clause is very loosely connected in thought; it means "*and* that action was just what we expected." The "that particular" test would not make sense. Other examples are:

1. We fellows all cheered him, which was very embarrassing to him.
2. The captain's astonishment was intense, which convinced us that he had not been in the plot.
3. Thirty-seven pupils have enrolled since the opening of school, which brings our total up to six hundred and seventy-two.

Another kind of unmistakable non-restrictive is with proper names—"He told us some things about the youth of Washington, who must have been much more of a real human boy than I ever supposed." It would be impossible to talk about "that particular Washington who" unless we had in mind several gentlemen by that name; and of course we are not speaking of "that kind of Washington who," for there was only one kind of George Washington. Other examples with proper names are:

1. New Zealand, which is a great country for experimenting, has never dared to try such a plan.
2. Philadelphia had a Damrosch orchestra play for it at Laurel Park, which is an ideal place for music during a hot spell.
3. The Atlantic winds were covering with sand some 300 miles of coast-line in the Bay of Biscay, which is a fertile portion of France.

This "proper name" idea applies to many cases in which we have in mind only one person or place or thing.

In another class of cases we can know by some particular conditions that a restrictive clause would make a ridiculous statement—for example: "She lifted her eyes which were of the deepest blue with an appealing look." Printed thus without commas the sentence means that she lifted "those particular eyes that were of the deepest blue, but kept all her other eyes cast down." "Which were of the deepest blue" should have been set off by commas, because it is merely an added-by-the-way description. So we can see that the comma is necessary in "He talked a lot about tuberculosis, which he said was caused by little microbes." The lecturer had not been telling about "a kind of tuberculosis that is caused by microbes,' because that is the only kind of tuberculosis there is. He had told about tuberculosis, *and* the writer adds his way of explaining the disease. You can give a similar explanation for the following:

1. They build their houses out of "adobe," which is a black mud.
2. We ought to use the metric system, which measures all weights and distances by a decimal scale.
3. Along with their fencing the Japanese have an art called *jiu-jitsu*, which is a clever system of wrestling and fighting.

The one simple principle. You have not been studying a lot of different principles, but only one very simple principle, for which many illustrations have been given. The written work today is an exercise in deciding whether unpunctuated relative clauses are more like

1. "That particular," "that kind"

or

2. "*And* it may be said in addition."

The sentences have been so selected that it ought to be easy to decide about every one by these two tests. You will prob-

ably find that a large majority of the class agrees, if the question is put to vote, on any relative about which you feel doubtful. And in a vote like this a big majority is usually right. Try to apply the tests in such a way that you will be on the winning side.

Here is the great clue in case you don't feel sure after applying one test: Try the other and see which is *more nearly* a fit. For example, you might find it hard to apply the "that particular" test to such a clause as "the largest elephant *that was ever captured.*" But if you try "*and* I will say by the way that it was ever captured," you can see that it does not make sense; you know that the clause is closely restrictive.

EXERCISE

Select all the relative clauses—remembering that sometimes restrictive relative pronouns are omitted—and arrange them according to the Model.

SENTENCE	MODEL
The kind of house they build in this locality fits the conditions of the climate which are most peculiar according to our northern notions.	[That] they build modifies house; it is restrictive because it means "the kind of house that." Which are most peculiar modifies conditions; it is non-restrictive and ought to have a comma before it, because it means "And I may add that those conditions are peculiar."

1. The letter was left here early this morning by Mrs. Pratt who wants you to subscribe for the charity that she was telling us about last night.

2. Anybody who heard the debates between Lincoln and Douglas could see the complete difference that there was in their mental make-ups.

3. During the past eight months the committee has spent a hundred and seventy-five dollars more which brings the entire cost up to more than a thousand.

4. A man who is instantly killed by a bullet almost invariably falls on his face, but an actor who wants to please a movie audience must go through a lot of agonizing and fall with his face upward.

5. The greatest discovery that was ever made in medical science was the fact that all contagious diseases are caused by germs.

6. Under ordinary circumstances a sailor in the United States Navy saves one-half of his pay which is deposited in the ship's bank at 4 per cent interest.

7. One of the names that professional criminals give to policemen is "harness bull" which is certainly a suggestive title.

8. A most significant feature of this strike is the way in which the workers stick together.

9. The sparrows thought that the whole house had been built for them which seemed really too much honor.

10. So the poor child went on with his little naked feet which were quite red and blue with the cold.

11. He asked me if I had taken care to provide myself with a bed which was a circumstance I had never once attended to.

12. On the northern shore of the lake, right under the cliffs on which the village of Nemi is perched, stood the grove that was sacred to Diana.

SENTENCE LESSON 34

Noun Clauses

Examples of noun clauses. If a group of words containing a subject and verb is used like a single noun, it is called a "noun clause."

1. I heard the *story.*
   I heard *that you had caught a five-pound trout.*
2. I saw a studious *girl*
   I saw *that she was studious.*
3. Fair *weather* is doubtful.
   Whether the weather will be fair is doubtful.
4. The *wrong* appears in this.
   That you have wronged me appears in this.
   It appears *that you have wronged me.*

In the last sentence *it* is a mere expletive; noun clauses, like infinitives, are very commonly pushed beyond the verb by *it.*

The conjunctions that join noun clauses. A word that connects a clause to some word is called a "subordinating conjunction." Notice the conjunctions that join noun clauses in the seven sentences below:

1. I don't know *how* I can thank you enough.
2. He said *that* he would.
3. She asked *if* I had been ill.
4. Tell me *whether* you agree.
5. Let us know *where* you are living.
6. Mother inquired *why* I had not cut the kindling.
7. We wanted to find out *when* it happened.

The conjunctions tell you nothing. These same conjunctions may be used in other sentences to join adjective clauses

or adverb clauses. You never can tell anything about a clause by its conjunction. For example, in the three sentences below, the conjunction *where* is used in three entirely different ways.

1. He lives in a *country where* there is never any snow.
2. He *lives where* there is never any snow.
3. He *inquired where* the snow came in.

In number 1 a clause is joined to a noun to modify it; therefore it is an adjective clause. In number 2 a clause modifies the verb *lives* by telling "where he lives"; therefore it is an adverb clause. In number 3 a clause answers the question "What did he inquire?"; it is used as the object of *inquire;* therefore it is a noun clause.

The only way to find out what kind of clause you are dealing with is to ask, "What is it doing in the sentence?"

The conjunction *that*.* You have grown familiar with *that* as a relative pronoun, but it is also the commonest word used for joining noun clauses. We do not know what part of speech *that* is until we find out what it is doing in any given sentence. There is no other conjunction that does so many kinds of work as *that*.

The antelope's glistening eyes turned up toward my face with so piteous a look *that* it was with feelings of infinite compunction *that* I shot him through the head with a pistol.

The first *that* joins a clause which shows "how piteous"; the clause really modifies the adverb *so;* the clause is just like an adverb. The second *that* joins a noun clause which is the subject of *was*.

That I shot him was with feelings.

How may the conjunction *that* be distinguished from the relative *that?* By seeing whether *who* or *whom* or *which* can be put in its place.

*See note in the Appendix, page 451.

Compare:

I dread the thought *that he will never come back.*
I dread the thought *that keeps coming into my mind.*

We cannot say, "I dread the thought *which* he will never come back," because the *which* has no construction. But we can say, "I dread the thought *which* keeps coming," because *which* is the subject of *keeps*.

Noun clauses without conjunctions. Sometimes there is no conjunction in a noun clause.

1. He said *he would.*
2. She told us *there were no fish in that brook.*
3. Lucile knew *she was going to be elected.*

EXERCISE

Make a list of all the noun clauses in the sentences that follow, giving the construction of each as a noun. Abbreviate your work by writing out only the main words—(1) subject, (2) verb, and (3) any predicate nominative or object.

SENTENCE	MODEL
That he had a lot of courage you could tell by the fact that he asked as soon as it got dark if we wanted him to keep guard till midnight.	That he had a lot is the object of could tell. That he asked if, etc., is in apposition with fact. If we wanted him to keep is the object of asked.

1. I thought you would come.
2. Can't you guess where I have been?
3. I couldn't live in a place where there was no soda fountain.
4. Last night I dreamed I had my left hand cut off.
5. As soon as we saw that Sadie was getting tired, we asked her whether we shouldn't stop and have lunch.
6. Adams gradually led up to the idea that he wanted to know how much we would ask for the ho use.
7. We are sorry you feel you must hurry away so soon.

8. You might as well admit that everything we have tried to do with a view to helping him has only resulted in injuring him.

9. His enemies have never denied that he had a fearless and manly spirit; and his friends, we are afraid, must acknowledge that his temper was irritable, that his deportment was often rude and petulant, and that his hatred was of intense bitterness and long duration.

10. How he ever did it is a mystery to me, for we never thought he had strength enough to swim half the distance.

11. Malaria, an entirely preventable disease, may attack nearly one million of our people this summer, with a consequent expense and loss in earnings of $100,000,000.

12. It has been demonstrated that the rural communities can be almost freed of typhoid fever. But in order to free them it is necessary that we should have much more money.

13. We know that San Francisco was once almost destroyed by a great fire and that the people of that city are indignant when anyone says an earthquake caused the damage; yet this San Franciscan did not seem angry at my asking about "your earthquake."

14. The company has already pushed the fare up to eight cents, and when I came away there was talk of raising it to a dime, because the company claimed it could not do business for less.

15. That the fellow should have had the nerve to ask us where we had been is positive proof that he doesn't know how a gentleman ought to behave.

SPELLING SECTION 17

***E* before a suffix.** The following little particles are called "suffixes" because they are "fixed to the end of" a word to form another word: *ing, ed, est, able, ible, er, or, ous.* Before a suffix that begins with a vowel a final silent *e* is dropped.

write + ing = writing (one *t*)	force + ible = forcible
save + ed = saved	write + er = writer (one *t*)
able + est = ablest	distribute + or = distributor
love + able = lovable	grieve + ous = grievous

We have seen only two* exceptions, each for a special and peculiar reason: (1) The *e* is kept in *hoeing, toeing,* etc., because if we did drop *e,* the sound might seem to be the same as

*There are a few others—e. g., *mileage. acreage. lineup, tieup.* A few very common exceptions will be spoken of in Spelling Section 20.

the sound of the vowels in *coin;* (2) the *e* is kept in *peaceable* in order that the word may not look at if it were pronounced "peakable." The regular rule, however, is "Drop the silent *e* before a suffix beginning with a vowel."

But before a suffix that begins with a consonant the *e* must usually be kept.

nine + teen = nineteen
nine + ty = ninety
safe + ty = safety
arrange + ment = arrangement

Fix your eye for a moment, letter by letter, on a r r a n g e ; there are two *a*'s, two *r*'s, and an *nge*.

The *e* before *ly* needs special attention.

sure + ly = surely
sincere + ly = sincerely
affectionate + ly = affectionately
entire + ly = entirely
extreme + ly = extremely
immense + ly = immensely
im + me + di + ate + ly = immediately

That word "immediately" almost deserves a paragraph by itself, but we shall have to reserve such an honor for *definitely*. It is extremely difficult. It comes from a Latin word *finis*, with two *i*'s, meaning "an end or limit." *Finite*, with two long *i*'s, means "that which can have limits put upon it"; *infinite*, with the same *i*'s, means "without any limit." When we set limits to a thing we make it, with the very same pair of *i*'s, *definite*, and when we make an adverb of it by using the suffix *ly*, we have *de* + *fi* + *nite* + *ly* = *definitely*.

The few exceptions to this rule—two of them very common words—will be spoken of in a future lesson.

SENTENCE-ERROR DRILL 16

Noun clauses are not independent sentences; no combination of noun clauses or adverb clauses or adjective clauses or participles and gerunds and infinitives can make a sentence. Give a reason why each group on Leaf 23 is or is not a true sentence, and change the fractional groups into sentences.

THEME LESSON 27

The Letter That Has to Hunt for Somebody

How to reach the right person. Whenever you have to write to a large firm or institution, picture to yourself a huge place and a very complicated one, in which there may be a dozen departments and a thousand employees. So, if your letter is to have prompt attention, you must give fully and clearly every item that will help some assistant to attend to your wants.

Below are given some points that are useful in writing letters to anyone in a busy swarm of people.

1. Think of any letter to a large office as a kind of memorandum that is to be filed with thousands of others. Plan your letter as if you were simply "No. 14,763."

2. Write a page that is neat and clear, with plenty of spaces, so that each part and each item will stand out plainly.

3. Direct your envelope to some "Department" if you are requested to do so, or if you know that such a name will be helpful; but never guess at it. Usual names of departments are "Lost and Found Department," "Circulation Department," "Information." Put this name in the lower left-hand corner of the envelope.

4. If you are writing a personal letter to a certain individual in a large office, address him by using "c/o"—which means "in care of."

Mr. L. C. Wylie
c/o The Ferro Reducing Co.
407 Rustum Place
Atlanta
Georgia

5. If you are writing to a firm, but want your letter to be attended to by a certain person, do not address the letter to

him, but send it to the firm; and at the top of the letter put the person's name, thus:

Attention of Mrs. Leonard Z. Anderson

6. A reply from Mrs. Anderson might be signed thus:

Mary O. Anderson
(Mrs. Leonard Z.)

It would be rude to address an envelope to "Mrs. Mary O. Anderson." You must use the name that she shows you in the parentheses, "Mrs. Leonard Z. Anderson." An unmarried woman puts "Miss" in parentheses before her signature.

(Miss) Laura Law Olmstead

7. Every letter should be signed with a pen, but many business letters have a typewritten signature below the writing. This is a sensible way of signing, for it leaves no doubt as to how a name is spelled or what title should be used in a reply.

ASSIGNMENT

Suppose that you have found in front of your home a purse with a little money in it, which you think was dropped by the driver of a delivery wagon for a large department store, and that you have to write a letter to say that the man may have the purse if he will call and prove that it is his. You must give as clearly as you can—and as briefly—the facts that will enable some person in a large office to find out which one of their eighteen drivers is to be notified.

Any letter that goes to busy people should be orderly. Plan to go in a straight line to the end.

If the teacher permits, you may choose for your letter some topic like these: the hat that I left somewhere; the suspicious character that I saw entering a freight-car; the magazine that I subscribed for, but did not receive.

SENTENCE LESSON 35 (A)

Interrogatives

Review for a spelling test the words in Section 12, page 152.

Examples of interrogatives. When *who*, *which*, and *what* are used to ask questions, they are called "interrogatives."

1. *Who* are you?
2. *Who's* who in America?
3. *Which* shall I take?
4. *Which* one shall I take?
5. *What* do you want?
6. *What* time is it?

When *who*, *which*, and *what* stand alone, as in the first three sentences and in sentence 5, they are pronouns. When they are used with a noun, or pronoun, as in sentences 4 and 6, they are adjectives.

Constructions of interrogatives. The construction of an interrogative pronoun may be found by changing the sentence into the form of a statement.

1. You are *who* (predicate nominative).
2. In America *who* is *who* (subject and predicate nominative).
3. I shall take *which* (object).
4. You do want *what* (object).

Indirect questions are noun clauses. A question may be written as a direct quotation—thus:

Norman asked, "What do you want?"

This same idea can be expressed as an "indirect" quotation—thus:

Norman asked what I wanted.

In this sentence *what I wanted* is an "indirect question." Other examples are given on the next page.

1. He asked *who I was.*
2. He wanted to know *who was president in 1846.*
3. They inquired *which was the better road.*
4. We needed information about *who would be the best man for secretary.*
5. *Which road we should choose* was a puzzle.

These indirect questions are noun clauses. Hereafter you cannot say, as soon as you see *who* or *which*, that you are dealing with an adjective clause. For *who* and *which* in the above sentences have no antecedents; the clauses that they introduce are objects of verbs or prepositions, or they are subjects.

What* forms a noun clause. *What* is called a relative in "He gave us *what we asked for*," because it has a construction in its own clause, being the object of *for*. But the queer thing about this pronoun is that it never has an antecedent; we never say, "He gave us the thing *what* we asked for." Always give the construction of *what* in its own clause, and then say that the clause is a noun clause.

1. *What you say* is perfectly true.
2. He asked us *what we were doing.*
3. *What bothers me* is *what we ought to do next.*

In number 1 *what* is the object of *say*, and the clause is the subject of *is;* in number 2 *what* is the object of *were doing*, and the clause is the object of *asked;* in number 3 the first *what* is the subject of *bothers*—and you can easily say the rest of it for yourself.

EXERCISE

Select the noun clauses in the following sentences, explaining their constructions as nouns. Include all the kinds of noun clauses described here and in Sentence Lesson 34. In the case of *what* clauses give the construction of *what* in its clause.

*See note in the Appendix, page 451.

1. I have never heard what happened to him.

2. Somehow we had a feeling that you were in trouble.

3. It used to be supposed that automobiles must be stored during the winter.

4. It was easy to see that they all remembered what Sandy had said to them on his arrival.

5. Bets were freely offered that he would be disfigured for life.

6. I wonder what you would have thought of having to tell everyone where your father was born.

7. It is often said that it is unlucky to walk under a ladder.

8. I used to smile at what I regarded as the "vivid imagination" of the correspondents.

9. Changes in the inner and the outer ring of Saturn are shown in the different photographs.

10. The city authorities insisted that the railroad company should turn most of its line into tunnels.

11. The boat has proved a success in all ways, and the inventor believes that with an improved design he will have a craft capable of making sixty miles an hour without being crowded.

12. The pressure of the air pushes the water up to take the place of what would be an empty space.

13. She told us how the poor fellow would every once in a while continue to misspell the simplest words—like *asks, separate, divide.*

14. I finally discovered what could be done by using hemp.

15. The portico of the church was hung with black, and soon the Pope and cardinals, who had entered the church by another door, issued forth and stood with torches on the steps, separated by barriers from the people.

16. They said they had seen no Indians and had no fear except that their provisions might give out.

17. Dupleix clearly saw that the greatest force which the princes of India could bring into the field would be no match for a small body of men trained in the discipline of Europe.

18. He now gave orders that a picked regiment should advance and make the desperate charge.

19. They then informed us that the price of these two scanty little meals, which were not hearty enough to satisfy a dyspeptic bookkeeper, was $5.25.

20. It is hard to believe that two important business men should have quarreled over the question of which is the better way to make coffee.

21. Perhaps those who have watched airplanes have wondered why an aviator usually cuts a spiral course as he nears the ground.

SENTENCE LESSON 36

Quotations of One Sentence

Rule 7. An ordinary quotation begins with a capital and is surrounded by quotation marks. The words that introduce (such as *he said*, *answered James*, etc.) are set off by commas.

Comment

1. This rule deals only with single sentences. Quotations of more than one sentence will be taken up in the next Sentence-error Drill and in Sentence Lesson 53.

2. There are three types of single-sentence quotations.

(*a*) When the introducing words come first.

Then he shouted out, "Can't you hear me?"

(*b*) When the introducing words come last.

"I wonder what lies on the other side," whispered Carthy.

If the quotation ends with an exclamation mark or a question mark, no comma is used in connection with it.

1. "Is she to go with us?" Joseph demanded.
2. "Oh, rubbish!" bellowed Mr. Canthorpe.

(*c*) When the introducing words are within the sentence.

"One swallow," he replied sneeringly, "doesn't make a summer."

When a quotation *of one sentence* is thus divided, the part after the introducing words begins with a small letter. (The case is entirely different if the quotation consists of *two* independent sentences.)

3. Ordinarily a question mark or exclamation mark belongs inside the quotation marks.

"Why should I go?" asked Ted.

This is because the question mark is a real part of Ted's words; it shows that he asked a question. But suppose he had said

Come here,

and we wish to ask him why he said it. The sentence becomes

Why did you say, "Come here"?

The question mark is not part of the quotation, but belongs at the end of the whole sentence—outside the quotation marks.

4. There should be no comma before an indirect quotation.

He asked why we wanted to know.

5. The quoted sentences that we have been speaking of are grammatically noun clauses, the objects of *shouted*, *whispered*, *bellowed*, etc. But the introducing words may be separate sentences.

1. Then Allerton spoke up with indignation. "I don't see the justice of that."
2. "But why" (it was Mrs. L's voice that we now heard) "shouldn't you?"

No examples of this sort are included on Leaves 24 and 25.

6. Quoted words and phrases that are not introduced as somebody's speech should not be set off by commas.

Our teacher would not allow us to use "bunch of fellows" in our written themes.

7. If a quotation begins at the beginning of a line, the marks belong next to the first word of the quotation. They must never be left stranded at the end of the line above.

8. Once in a great while you may find it necessary to write a quotation within a quotation. In such a case use single marks around the inner one.

1. John asked in a low tone, "Did you hear that woman whisper, 'Pass it to me'?"
2. "Come in," she said, "and hear our 'vitaphone.' "

A quotation within this inside quotation would have the double marks around it.

EXERCISE

Punctuate Leaves 24 and 25. Put in the necessary capitals for the quotations that begin after introducing words.

SPELLING SECTION 18

(a) **The suffix *ism*.** One who decides by careful judgment whether a thing is good or bad is a *critic*. His opinion is a *criticism*—with three *i*'s and no other vowel. That *ism* is a suffix regularly added to nouns and adjectives: it sounds like two syllables, as in *prism*, but has only one vowel.

hero + ism = heroism
social + ism = socialism
Mormon + ism = Mormonism
critic + ism = criticism
American + ism = Americanism

(b) **The Suffix *ize*.** A great many common verbs are formed from nouns and adjectives by the suffix *ize*.

natural + ize = naturalize
penal + ize = penalize
burglar + ize = burglarize
civil + ize = civilize
macadam + ize = macadamize
critic + ize = criticize

(c) **Double letters.** Fix your eye on the double letters in the following:

supplies approach address arrive

(d) **A handful of trouble-makers.** Some students are unable in two years to form the habit of always putting *e* on *before.* A man who can foretell (tell before) what is going to happen is a *prophet.* If he foretells the weather, he is a weather-prophet. The prediction that he makes is a prophecy. Some of his prophecies never come true.

There is only one *p* in o+pinion=*opinion.* Fix your eyes on the syllables of fas+ci+nate=*fascinate.* And have you been seeing that syl+la+ble=*syllable?*

There are two *t*'s in *stretch.*

SENTENCE-ERROR DRILL 17*

Look at the period between these two sentences:

Go away. Don't bother me.

You know that each of these is a complete sentence, for each one gives a command and can stand alone.

Suppose that you wanted to say in a theme that a storekeeper spoke these two sentences. When you put quotation marks around them, they are still two sentences.

"Go away," shouted the storekeeper. "Don't bother me."

Of course the first of the two sentences of a quotation might be a question.

"Where are you?" called Ethel. "I can't see you."*

Examine closely each quotation on Leaf 26; decide whether it is one sentence or two. Rewrite it with the proper quotation marks, commas, periods, or question marks.

*From Lesson 122 A of the *Junior Highway.*

ON THE ISLAND OF THE SUN

THEME LESSON 28: ASSIGNMENT

The Island of the Sun

The scene is in the mountains of Peru, more than two miles above the sea level, on an island in Lake Titicaca. The Indians are performing an old ceremony that comes down to them from the time of the Incas, who called themselves "the children of the sun," one of the most romantic and mysterious races that we know about. The headdresses of the women, in the circle at the right, represent the sun; the ceremony is held on the Island of the Sun; it is religious—as serious and beautiful as the Indians can make it.

Describe this picture (or some other picture of an unusual group of people) in an oral theme. Plan a "straight line"—for example:

(1) the setting—the thin, crisp air and the high lake, (2) the court formed by plastered walls, (3) the men in their puma-skin capes, (4) the women, (5) the American who stands with his thumbs in his vest and shows, by the contrast, how different the spirit of the ceremony is from anything we know.

Try to do more than describe a list of things; for a list, even if it is in a fine straight line, may not be a theme. What impression is strongest in your mind after you become familiar with the picture that you tell about? If you can make each part of the description help to bring the one impression before the class, you will have a real theme.

SENTENCE LESSON 37

Commas with Absolutes and Relatives

Nominative absolute. In preparation for Rule 8 we must take up one peculiar use of nouns and pronouns. It is seen in "The *sky* being clear, we decided to move on." *Sky* is modified by *being* and is set very loosely in the sentence. A nominative absolute is a noun or pronoun, modified by a participle, used in a sentence without any real construction.* The participle may be understood, as in number 4 below.

1. *The team having been defeated*, we felt very blue.
2. *The king having died*, a regency was appointed.
3. *Two* of us *being* cripples, our total strength was small.
4. We at length got alongside, our *boats* [being] half full of water.

These absolutes are not encouraged in school, because students are likely to overwork them and produce clumsy expressions. Generally it is better to use a clause beginning with *when* or *after* or *because*.

1. *Because the team had been defeated*, we felt very blue.
2. *After the king died*, a regency was appointed.

The point for today's lesson is that any absolute construction is such a loose modifier that it must be set off by commas. For the same reason we must set off any participial group that modifies in a detached, vague way.

Then Mr. Grew, *mounting to the top of the rail fence*, asked if I would repeat the performance.

Rule 8. Absolute nouns and loose appositive modifiers are set off by commas. Illustrations are on the next page.

*An absolute expression may be said to modify the verb. See Sentence Lesson 64.

1. The hostile fleet was close to the coast, *its thousand guns sweeping the sea before it.*

2. Then the Black Knight, *seeing that his help was needed,* began to take part in the fight.

3. The white rock, *visible enough above the brush,* was still some eighth of a mile farther down.

4. Such was the condition of the island, *jogging along contentedly under its old government.*

5. *Thinking* he might be seriously injured, we ran for a physician.

Comment

1. This rule is simply one more step in learning what a non-restrictive modifier is. The principle is just the same that you have learned for participles and relative pronouns. We have another "rule" for convenience; it is easier to see each sort of modifier by itself with plenty of illustration.

2. It usually destroys the sense to set off participles used as predicate adjectives.

1. The wind goes *whistling* through the trees.
2. His body could be seen *dangling* from the broken girder.

You can easily feel the difference between these and the following forms, in which the participle is separated from the verb.

1. The wind blows fierce and cold, *howling* through the trees.
2. His body could be seen against the blue sky, *dangling* from the broken girder.

Sometimes, however, an author wishes a predicate participle to mean "*and* I will add the description."

Then down across the ice McKenna came, *staggering and stumbling.*

3. A participle used as an objective predicate is not set off.

We found him *hunting* frantically for his lost money.

4. No appositive participle which means "that particular" is set off.

1. I am sure that a watch *costing* only fourteen dollars cannot be solid gold.
2. The man *kicking* off is Harding.
3. His grandfather assured him that boots *treated* in this way would be waterproof.
4. Anyone *wishing* to be excused may go.

These participles mean exactly the same as if the ideas were expressed by restrictive clauses—thus: "a watch that costs only," "the man who is kicking off," "boots that are treated," "anyone who wishes."

5. In the following sentences the *ing* words are gerunds, the objects of prepositions. There should be no commas after the phrases.

1. After *rounding* the buoy we were well in the lead.
2. By *building* a huge bonfire on the projecting rock we attracted their attention.
3. For *operating* on nervous patients he used ether.

EXERCISE

Punctuate the sentences on Leaf 27.

Rule 9. Non-restrictive relative clauses or noun clauses are set off by commas.

1. Wheeling, *which was once the capital of the state,* is the principal city of West Virginia.
2. We hunted over an hour for the rascal, *who was all the while calmly sleeping in the boat.*

Comment

1. A noun clause in apposition may be set off by commas if it means "*and* I will add for your information."

This explanation, *that it means "closely bound together,"* has probably been forgotten.

But ordinarily appositive clauses are without commas.

1. He scorned the notion *that ghosts ever appear.*
2. The teachers were discussing the question *whether school should be closed.*

Noun clauses used as subject or predicate or object should not be set off by commas any more than nouns would be in the same constructions. Beware of such noun clauses on Leaf 28; do not use commas for them.

1. *Why he should have called on me at just that moment* is more than I can imagine.
2. The only thing I need to know is *whether the card was mailed before midnight.*
3. Mr. Wellington asked me flatly *who had been with us in the coal-bin.*

2. A clause within a sentence must either be set off by two commas or not punctuated at all. There is no excuse for "sticking in" one comma at the end of the clause.

EXERCISE

Punctuate the sentences on Leaf 28.

OPTIONAL EXERCISE

For further exercise in Rule 9 punctuate the sentences on Leaves 29 and 30.

SENTENCE LESSON 38 (A)*

Adverb Clauses That Are Usually Restrictive

Review for a spelling test the words in Section 13, page 159.

The three kinds of subordinate clauses. A "subordinate clause" is a group of words that contains a subject and verb and that is used like a single word in a sentence. *Sub* means "below," and *subordinate* means "of low rank"; a subordinate clause is of low rank because, though it contains a subject and verb, it is of no more grammatical importance than a word.

There are three kinds of subordinate clauses—noun, adjective, and adverb. We have studied some noun clauses, which are always attached to some verb or noun; and some adjective clauses, which are always attached to some noun or pronoun. This lesson is mostly about the third kind—adverb clauses, which are usually connected to verbs.

Subordinating conjunctions. A word which joins a subordinate clause to some word is a "subordinating conjunction." A relative pronoun is not a conjunction, because it does a great deal more than join its clause: it has an important construction in the clause. But a conjunction is a mere grammatical hook; a mere joining word.

In "Make hay while the sun shines" *while* joins an adverb clause to *make*. In "I was sorry after I had spoken" *after* joins an adverb clause to *had spoken*. In "Turn back before it is too late" *before* joins an adverb clause to *turn*. This lesson, and four others that come soon, will show a variety of conjunctions which join adverb clauses to verbs, and sometimes to adjectives and adverbs. Our purpose is to learn when the meaning of a conjunction is non-restrictive.

*Classes that have not had thorough preparation in grammar will need preliminary exercise with adverb clauses, for which there is material in sentences 314-363 of the Appendix, page 423.

Subordinating conjunctions that are usually restrictive. An adverb clause joined by *while* is always restrictive in ordinary writing.

1. She was watching me closely *while* I was feeling under the seat for the oar.
2. My foot grew cold *while* the old cobbler was slowly mending my shoe.
3. We held our breath *while* O'Malley slowly hitched his way across the icy log.

An *after* clause is regularly restrictive—as in "I will eat *after* she goes." "It will be cooler *after* it has rained." But we can seldom say "always" about any English word. A writer might want to dash off an unexpected turn of thought by *after:* "He will be a good boy—after he is dead."

Before is regularly restrictive.

1. Turn back *before* it is too late.
2. Lionel Tavey never felt like beginning his day's work *before* he had had three cups of coffee.

But a writer may sometimes want to use any kind of clause parenthetically.

I want to say, *before* I go further, that I do not pretend to be a scientist.

The compound conjunctions *as if* and *as though* are regularly restrictive.

1. He acted *as if* he was hurt.
2. Jim talks *as though* he were a senator.

But is regularly restrictive in a few common idioms where it is subordinating.

1. I don't know *but* I will.
2. I have no fear *but that* he will come back.
3. There was not a man in the crowd *but* was afraid of Lynn.

Whenever and *wherever* usually introduce clauses that are restrictive.

1. He comes *whenever* you call.
2. They grow *wherever* it is moist.
3. A pack-horse can go *wherever* a man can walk.

Just as the relative pronoun *that* is nearly always restrictive in meaning, so you may expect the conjunction *that*, in all its various uses, to introduce adjective and adverb clauses that are restrictive.

1. There is no reason *that* we should study this (adjective, modifying *reason*).
2. We learned all the ways *that* nouns are used (adjective, modifying *ways*).
3. There is no doubt in the world *that* you are entirely right (adjective modifying *doubt*).
4. Now *that* I have lost the letter, I feel more embarrassed than ever (adverbial, modifying *now*).

One very common kind of restrictive clause joined by *that* can be best understood by beginning with simple sentences containing the adverb *very*.

1. He was *very* tired.
2. He was a *very* tired man.

If we put the adverb *so* or the adjective *such* in place of *very*, the sentences are still complete grammatically.

1. He was *so* tired.
2. He was *such* a tired man.

But in meaning they are incomplete. We need a clause to explain *so* and *such*. We are asking, "*So* tired as what?" "*Such* as what?" The clause that our mind expects is very closely connected in meaning.

1. He was *so* tired *that he could not move.*
2. He was *such* a tired man at the end of that exhausting night's work *that he fell asleep.*

All similar "clauses of comparison" are very closely restrictive and must not be separated by commas. The usual ones are:

1. so.....that
2. such.....that
3. as.....as
4. so.....as
5. more.....than

1. There was *so* bright a light shining in their eyes *that they grew very sleepy*
2. I was reading *such* an interesting novel last night *that I didn't go to bed till one o'clock.*
3. He eats *as* much food at one meal *as I do in three.*
4. The water was not *so* high when we returned *as when we went up.*
5. He gives *more* space to accounts of murders *than he does to important affairs.*

EXERCISE

For each conjunction in the following list write a sentence containing not less than fifteen words, using the conjunction to begin a closely restrictive clause. Each clause must follow closely upon, and closely restrict the meaning of, the statement it modifies—like this:

I feel like jumping up and shouting *whenever an announcement like that is made in the assembly-room.*

if	whenever	after
as if	unless	while
as though	where	since (showing time)
before	when	as (showing time)

THEME LESSON 29

Letters of Application

Prove that you want to work. The time comes in the life of nearly every one of us when we have to apply for a position —to teach in a rural school, it may be, or to run a truck in a warehouse, or to be a stenographer. If any letter of application is to succeed, it must meet two requirements: (1) it must be respectful to the person addressed; (2) it must show the self-respect of the writer.

As to the first requirement, remember that the man to whom you write may be very busy; your letter may be only one of many that lie before him some forenoon. If you have in mind a picture of an important man, sitting at a crowded desk, answering a telephone every three minutes, giving orders and interviewing employees hour after hour, you will be respectful and will make your letter brief and clear.

As to the second requirement, you will remember also that this overworked man is human and that you may be somewhat important to him. He longs to find just the right young man or woman for the position. He is a quick, shrewd judge of character; you cannot fool him. If you know what work is, if you want to work, if you like to do a job well, if you are more interested in working than in watching the clock, you are the one that the employer is eager for. So, if you can be useful, respect yourself. Let your letter show—without any boasting —that you want a chance to labor. Nothing else counts with an employer. He knows that you will be a failure if you are thinking more about wages than about work. He wants someone who can think, first and all the time, about the interests of a firm, and who will let the wages take care of themselves. The purpose of a letter of application should be to show that you realize this and that you want to be of service.

What information to give. You should begin with a brief statement like "I am an applicant for the position of assistant shipping clerk, which you advertised in the *Evening Courier* of December 14." Then give any information that shows how you are fitted for the position: "I graduated with honors from the Northeast High School in 1923, and have since been a bookkeeper for the American Box Company. You may refer to them, and to the Principal of the Northeast High School, and to Mr. Amos P. Judd of the firm of Judd Brothers. I have been used to hard work for the last three years and hope I may have a chance to be useful in your shipping rooms." Indicate at the close, in a separate paragraph, the times when you are free to report for a personal interview.

EXERCISE

Find an advertisement of a position that appeals to you and write an application for the place. Something of the following sort can be found in any large newspaper:

GIRLS' CAMP

Assistant wanted for girls' camp by established boys' camp planning additional organization. Write particulars. V 886 Times.

SENTENCE LESSON 39 (A)

Adverb Clauses That Are Usually Non-restrictive

Review for a spelling test the words in Section 14, page 174.

Coördinating conjunctions. A word which joins two words or groups of words that are of the same rank is a "coördinating conjunction." There are only a few conjunctions that are always coördinating: *and*, *but*, *yet*, *or*, *nor*, and such pairs as *either . . . . . or*, *neither . . . . . nor*.

1. It is cold *and* damp.
2. It is cold, *yet* not damp.
3. It must be on the porch *or* somewhere in the front yard.
4. It is *neither* cold *nor* damp.

Notice the comma in number 2; there should nearly always be a comma before *yet* or *but* if they are coördinating conjunctions.

Some conjunctions may be coördinating in one sentence and subordinating in the next; they waver and slip from one group to the other in such sly ways that sometimes there is no way of telling which kind they are. The commonest of these slippery conjunctions are *while*, *so*, *for*, and *though*.

Conjunctions that mean "but." In "The food was good, *though it did not look good*" we may say that the clause is subordinate, because it means "The food was (in spite of not looking good) good"; it modifies *was*. *Although* is used in the same way. These two conjunctions are so "disjoining" in meaning that they can very rarely be used restrictively. Hence we need a comma in every ordinary sentence like the following:

1. It is springtime, *though* you would hardly think it.
2. My watch runs accurately, *although* it has not been cleaned for four years.

Use a comma before any conjunction that means "but." The most usual, most easy, and most necessary use of a comma is before the conjunctions that mean "but."

1. We are untrained, *but* we are brave.
2. We are trained, *while* they are not.
3. We are brave, *although* we are untrained.
4. We are untrained, *yet* we are brave.
5. She can still see to read the newspaper, *only* she has to use very much stronger lenses.

The tiresome and childish *so*. One of the commonest conjunctions in speech and writing is *so*. Some people can hardly keep up a conversation except by beginning every other statement with "so." The *so* is used with tiresome frequency in ordinary themes.

It is going to be colder before we start home, *so* you had better take an overcoat.

Yet half a century ago this overworked word was not recognized as a conjunction; it was an independent adverb; careful writers always put a semicolon before it, just as we do nowadays before *hence* and *accordingly*.

1. This is good; *hence* it is expensive.
2. We are happy; *accordingly* we sing.
3. It will be colder; *so* provide warm clothing.

If they wanted to use *so* with a comma, they regularly put the conjunction *that* after it or *and* before it.

1. The day was fair, *so that* they could set out.
2. You grow unfriendly, *and so* I must depart.

These two forms are still preferred by many authors. There are, to be sure, trained writers who use the comma with *so*, but only once in a while. There is no better small test of whether a writer is mature or childish than to notice whether he uses *so that* or *and so* in place of a very frequent *so*.

But in present-day literature the *so* that shows a result is common. When it is used in themes, it must at least have a comma before it.

1. Lumber is getting dearer, *so* you had better build now.
2. The roads were muddy, *so* we made poor time.

This word *so* wants to go further. It wants to make itself a conjunction to show purpose. Young writers commonly say, "I go to school *so** I can get an education." But if we wish to show purpose, we must say, "I go to school *so that* I may get an education."

In the last three paragraphs about *so* and *so that* we have not learned any new principle. These ideas are just the same old one idea: "Do you mean *and*, or do you mean *that particular?*" We have just seen that *so that* may be restrictive if it shows a purpose; but usually it shows a result and is non-restrictive, as in the following sentence:

The class was smiling at me, so that I was flustered.

Conjunctions that show a reason. When *for* is a conjunction showing a reason its meaning is non-restrictive.

1. You would like him, *for* he is a fine fellow.
2. We had poor luck, *for* we started on Friday.
3. The shoes ought to wear a long time, *for* they cost eight dollars.

Less common than *for* is *since*. Try to use the conjunction *since* more often in your writing, especially for beginning a sentence; and always use a comma with the clause if it shows a reason.

1. *Since* we started on Friday, we had poor luck.
2. *Since* the shoes cost eight dollars, they ought to wear a long time.
3. His meaning is doubtful, *since* he has used no punctuation.
4. The metric system is more useful, *since* it is entirely decimal.

The commonest word used in school composition for giving a reason is *as*. When *as* is a conjunction that adds a reason,

*See note in the Appendix, page 451.

it is always non-restrictive. A good little test of whether a stenographer has been well trained is to see whether she can put a comma before "*as* that shows a reason."

1. We cannot place an order now, *as* our stock is full.
2. Harvey was much disappointed, *as* he had always won easily before.
3. Not a fish would bite, *as* the sun was shining brightly.
4. I can pay my debts now, *as* my salary has been increased.

As, *for*, and *since*, when they show a reason, are always non-restrictive. There is no exception to this statement. Repeat it and fix it in your mind: "*As*, *for*, and *since*, when they show a reason, are always non-restrictive." If we wish to express "the particular reason why," we must use *because*, which is explained in a later lesson.

***As* for a by-the-way remark.** Another common use of *as* with a non-restrictive meaning is seen in the following:

1. Price is an erratic player, *as* you know.
2. Words are not in themselves any particular part of speech, *as* we have frequently heard.
3. This is, *as* you might say, an eye-opener.
4. *As* the captain had said it would, the fog soon lifted.
5. I am writing in great haste, *as* you can easily see.
6. But money did not grow on the bushes, *as* I very soon found out.

The *as* in these sentences means "*and* you already know this," "*and* we have frequently heard so," "*and* I might say in slang," etc.

The "ever" pronouns. *Whoever*, *whichever*, and *whatever* often form adverb clauses, meaning "no matter who," "no matter what," etc. These are nearly always non-restrictive.

1. I fear him not, *whoever* he may be.
2. He will be quite happy, *whichever* he gets.
3. I will speak out, *whatever* he may say.

The clauses in those three sentences modify the verbs *fear*, *will be*, and *will speak*.

EXERCISE

Make a list of the adverb clauses, or clauses that begin with a conjunction, on page 257, explaining why each is restrictive or non-restrictive. The sentences are all printed without commas, though some ought to have commas. So you can get no clues from any punctuation marks. Neither can you tell anything by the conjunctions themselves. For instance, you may see a *since* clause. If it shows a reason, you know it is non-restrictive. But if the meaning is "since *that particular* time when," the clause is closely restrictive.

The Model is based on three different sentences, so that you may have plenty of illustration of how to go to work.

SENTENCES	MODEL
1. His money gave out so that he had to beg from the passengers.	1. So that he had to beg = "and as a result." There should be a comma before it.
2. We suspected him whenever he was not in sight as he had a sneaky look.	2. Whenever he was = "at every particular time when." It is restrictive. As he had a sneaky look is non-restrictive because *as* shows a reason. There should be a comma before it.
3. The natives acted as if they were delighted with whatever we said though we could see that they were really as unfriendly to us now as they had been before we had a conference with them.	3. As if they were = "in that particular way." It is restrictive. Though in though we could see is like "but." There must be a comma before it. As they had been = a clause of comparison with as unfriendly. It is very closely restrictive. Before we had a conference = "before that particular time." It is restrictive.

In your written work include no relative clauses. Select only the adverb clauses.

1. Jim had not lifted his eyes so he was unconscious of the look Marie bent upon him.

2. There they had lain for forty-eight hours yet they looked as fresh as they did at first.

3. Geologists who work in Alaska have to protect themselves from mosquitos even when they are working in deep snow.

4. On this track the machines go whizzing about as if they were in an indoor speed contest.

5. We had no sooner alighted than we were shown into a splendid drawing-room.

6. We watched him closely while he measured the depth for we wanted to learn his tricks.

7. Mr. Birdseye's face wrinkled and twitched almost as though he meant to shed tears.

8. All eyes were fastened upon him very intently so that he had to be specially careful.

9. He has not been seen since he registered here eight days ago.

10. Morrison was now exhausted while his companions were fresh.

11. Walker was now confident of making huge profits since his competitors could not manufacture the strips so cheaply.

12. He may never have been in Nicaragua though he seems to know all about it.

13. You cannot please the old codger whatever you do for him.

THEME LESSON 30: ASSIGNMENT

Courtesy in Letters

Whenever you have to make a complaint, be courteous. Anyone who is courteous shows that he is a well-bred person who must be respected.

Write a letter of complaint, using a full heading and address. If you are so fortunate that you have nothing to find fault with, think of someone who has been mistreated, put yourself in his place, and write a "straight line" letter that will go to the mark because of its courtesy. Perhaps you can get a hint from these letters written by high-school students.

To the Secretary of the Village Improvement Society:

The boys and girls in our village are very fond of skating on the little pond across the street from the school-house. Lately the man in charge of flooding the pond and keeping it free from snow has neglected his work. It is hard for us to lose the pleasure and the good exercise that the village wants us to have.

We understand that the man is being paid good wages for work that he does not do. Are we right? If you will see to it that he attends to his duties the rest of the winter, we shall all be very grateful.

Respectfully,
Grace J. Cooper.

To the Editor of the Houston *Vidette*

Dear Sir:

The Class of 1917 of the Houston High School feels that your report of our picnic in Ellzey Woods was not fair to the School. We did not "throw studies to the wind," because we had earned a holiday by having school on the previous Saturday. We hope you will explain this and acknowledge the mistake in the next issue of the *Vidette*.

Marianne Reid
Cedric Dendy
Lon Harley Smith
Committee for the Class of 1927.

SENTENCE LESSON 40

Commas with *when* and *where*

***When* and *where* clauses.** We have learned that if a clause is used like an adverb, it is an adverb clause.

1. We left *then.*
2. We left *at that time.*
3. We left *when the time came.*
4. Come *here.*
5. Come *into the house.*
6. Come *where it is warmer.*

When and *where* are common enough in school use to deserve a separate lesson, but that is not the only reason for spending a day with them. They furnish good exercise for learning how to know whether clauses are restrictive or not. If we are sure about *when* and *where*, we shall be far on the way toward knowing about all adjective and adverb clauses.

Use "that particular" for *when* and *where*. There is no new principle to learn. The tests are just what they are for relatives. If a clause means "at that particular time when" or "in that particular place where," it is restrictive. Try those tests with the following clauses and see how well they fit.

1. He ran away when he saw me.
2. I was not at home when he called.
3. We looked for a place where there were some toadstools.

Now try "that particular" with the following clauses and see how absurd the results are.

4. He planned to open a department store in London, where there had never been such a thing.
5. Come to the north side of the house, where it is shady.

We cannot speak of "that particular north side of a house," because there is only one north side. For the same reason we cannot speak of "that particular London."

The sentences to be punctuated in the *Sentence Book* require the same kind of thinking that you used with relatives. "He came when we were at dinner" means that he came "at that particular time when we were at dinner." "I want to go where it is quiet" means "to that kind of place where it is quiet."

But "We had just stepped out on deck, when there came an awful crash" means that "we had stepped out, and after that the crash came." "Next I went to Indianapolis, where I tried to find a job" means "and after I reached there I tried." This "after" test will often apply.

With proper names a *where* clause is almost sure to be non-restrictive. You could hardly go to "that particular Indianapolis," because you know of only one.

The simple, general idea is this: Does *that particular* make sense? If not, the clause is non-restrictive and must be set off.

Beware of non-restrictive *when*. Many students are fond of sentences like this:

They were wondering whether to bring the wooden horse into the city, *when suddenly* two monstrous serpents crawled out of the sea.

Some teachers will not allow "when suddenly" in any theme, because it is so common and tiresome a form, and often absurd. They dread the habit of constantly tacking on an important idea by a *when* or a *where*—thus:

We were dozing by the fire, *when* a fearful "boom" came from across the lake.

The sentence seems unbalanced, with the big thought in the little *when* clause. It looks like this:

FIRST A LITTLE THOUGHT, *then a big one.*

It is better to put the little thought into an adverb clause, using *when* or *while*.

1. *While we were dozing*, a "boom" came.
2. *While they were wondering*, two serpents appeared.

How to use non-restrictive *when* and *where*. The safe way to use non-restrictive *when* and *where* is to limit them to the meaning of "at which time" and "at which place."

1. He was born in 1599, *when* no settlement had yet been made in America.
2. At Lehigh, *where* he expected some trouble, nothing at all happened.

Whenever we use this sort of modifier, we must set it off by commas.

Rule 10. Set off by commas a *when* or a *where* clause that is not restrictive.

EXERCISE

Punctuate the sentences on Leaves 31 and 32.

THEME LESSON 31

Make Use of the Clauses

Begin with adverb clauses. You have been studying all kinds of clauses. Have you been coaching yourself to use them when you speak or write? If you are not going to put them to work, you have wasted time in learning about them. Whenever you can, conveniently and naturally, place an adverb clause at the beginning of one of your sentences, do so. Use more adverb clauses in the future if you want your speech to sound like that of an educated person.

Hereafter you will be expected to begin some oral sentences with an adverb clause. Don't say "and"; don't make such noises as "and-uh, er-er, why-uh"; don't begin twice. Calmly pause a few seconds to decide on the *if* or *where* or *when* that will break up monotony; then in a natural, firm voice say, "Where the road runs under the trolley track, there is a hairpin curve." When a student has quit saying habitually, "So there was a curve where," and has learned to begin easily with "Where the road runs," he is far on the way to good composition.

Use adjective and noun clauses. An adjective clause can often take the place of a juvenile "and so he"—thus:

There was a fascinating display of tools in the window, *which he stopped to look at.*

A noun clause that comes first in a sentence might cast a radiance over a whole theme—for example:

How she ever could push through such a mob was a mystery.

If the price of such sentences were a dollar apiece, you could earn a hundred dollars a day. Why not make a few attractive sentences without earning wages?

EXERCISE

Revise each one of the following twenty "and" sentences by using a subordinate clause, as in these three illustrations:

1. He had grown much taller, and so I didn't recognize him.
   He had grown so much taller *that I didn't recognize him.*

2. Mr. Lynch often gave me candy, and I liked him.
   Because Mr. Lynch often gave me candy, I liked him.

3. Miss Stetson was my Father's book-keeper, and she had the key.
   Miss Stetson, *who was my Father's book-keeper,* had the key.

While you are improving these "and" sentences, notice any unpleasant repetition of words and avoid it.

1. I made a little money by hard work, and then I invested it in oil stocks.

2. Some fellows have been used to such luxuries all their lives, and they don't notice the extra dishes.

3. The codfish sometimes run for twenty-four hours at a time, and the men have to work their lines all the time.

4. His father died of pneumonia, and he caught it in a wet, heavy snowstorm.

5. Ralston studied very hard, and his cheeks grew thin and pale.

6. The old mastiff had heard the child say "bones," and he sat right up on his haunches.

7. At length the long ride on the train was over, and seventeen pages of his note-book had been filled.

8. There was a lot of spare room in the attic, and we decided to use some of this attic for our storeroom.

9. Parsons touched the gun accidentally, and this touch of cold steel gave him a cold shiver.

10. This funny scheme had always been a temptation to him, and now he saw a chance to test his scheme.

11. It was tough luck to be marooned in this baking hole of a place, and he felt highly indignant at Abner.

12. I showed my plan to the business manager, and the manager wasn't clever enough to see how good it was.

13. The doctor kept perfectly calm, and he only knocked the ashes off his cigar.

14. I once visited a home in County Limerick, and the hostess was giving a garden party in her home.

15. The next morning you will have the same corn-bread and beans for breakfast, and you will be expected to play with the baby after breakfast.

16. He really is not an important man in his own home town, and he ought not to be so conceited.

17. She has two very pretty daughters, and she expects to find some wealthy husbands for these daughters.

18. The farmers have had to stand a very heavy loss on their crops, and the loss has forced some of the farmers to mortgage their farms.

19. On the veranda were a number of people, and Essie recognized her mother among them.

20. My uncle called to me to come, and I found him propped up in bed by four big pillows.

ASSIGNMENT

If you were allowed to see only one periodical—monthly or weekly or daily—what would your choice be? Explain your reasons in a written theme. The arrangement might be similar to that in the theme about trolley advertisements, page 190.

This is a common and useful type of composition, in which we have to show: (1) what the choices might be, (2) why we do not make some choices, (3) why we do make one. In any such case we should naturally close with what we think the best and strongest item. The course of a theme must lead straight toward that close.

Put in a generous allowance of subordinate clauses.

SENTENCE LESSON 41 (A)

Adverb Clauses of Which We Cannot Say "Usually"

Review for a spelling test the words in Section 15, page 204.

That. We have learned that the conjunction *that* usually begins a restrictive clause. But when it acts as a partner with a participle, the clause is usually non-restrictive.

1. He plays pretty well, *considering that* he has had so little practice.
2. You may go now, *seeing that* your work is finished.

Such participles are not attached to any noun; we do not think of anyone who is "considering" or "seeing." So it is best to call them what they really are, parts of a compound conjunction. Sometimes *that* is omitted.

1. I will buy you a horse for your own private use, *providing* you take care of him.
2. No objection will be made, *provided* you do not ask such a favor again.

Whether, till and ***until, as, if, unless.*** An adverb clause introduced by *whether* is likely to be non-restrictive.

1. I am going to eat a third piece of this delicious mince pie, *whether* it is good for me or not.
2. You will have to submit, *whether* you like to or not.

These "whether or" clauses modify the verbs *am going* and *will have;* they are adverbial. They are not at all like the noun clauses that you are familiar with—such as "I asked whether it was good for me or not."

In the case of *till* and *until* we can easily find out whether the clause is restrictive. If it means "right on to that particular

time when" or "before that particular time when," it is restrictive.

1. We walked *till* we were all fagged out.
2. I read *until* the lights went out.
3. You can't vote *till* you are twenty-one.

This is the ordinary use. But sometimes an author uses a comma to show the meaning of "*and* at last," "*and* finally after a lot of this."

He frequently wheezed and coughed and shivered, *until* finally I was alarmed.

You can see from the two following sentences how *as* may mean "in just that particular manner," or how it may mean "that, by the way, is the manner."

1. I have done *as* you told me to.
2. I planned to serenade her with my guitar, *as* the caballeros do in Spain.

If is more likely to be restrictive, meaning "under the particular condition that."

1. Of course I'll buy *if* there's a profit to be made.
2. Ralston wouldn't say so *if* he didn't think so.
3. We can't catch anything *if* it's sunny.

But it may show a "dashed off" idea equivalent to "—that is, provided this is the case" or "even though this is the case."

1. I prefer to be quiet, *if* you don't mind.
2. Come down stairs, *if* you please.
3. You are proud, *if* I am not mistaken.

That last sentence is a fine illustration of the whole principle of these lessons about adverb clauses. If no comma were used, the sentence would mean that "you are proud whenever

I don't make a mistake—proud under that particular condition"—which is certainly a queer twisting of the thought!

The same idea applies to *unless*. It may mean "except under the particular condition that."

1. I won't go *unless* I am invited.
2. He thinks nothing is true *unless* his father says it is true.
3. Don't promise *unless* you really want to.

Or it may mean "by the way" or "that is, of course."

1. There's not the least thing to be afraid of, *unless* you are superstitious.
2. I can't make any sense out of this letter, *unless* he means that he's going to cut our acquaintance.

Because. The conjunction *because* is quite as likely to have one meaning as the other. Now that you have grown familiar with several hundred examples of the difference between restrictive and non-restrictive, *because* ought not to give any difficulty. It is exactly the same old story.

"For the particular reason that"

1. I dance *because* I like to.
2. I go to the theater *because* I like plays, but he goes only *because* he has to.
3. The fellows admired him *because* he never bragged.
4. The girl was very much embarrassed; she didn't feel like refusing to dance with him *just because* he was clumsy.
5. I don't shave *because* I like the feeling of a razor; I do that unpleasant work *because* I want to look decent.

"*And* the reason is"

1. He never goes to the theater, *because* the light hurts his eyes.
2. I never enjoyed dancing with him, *because* he was clumsy.
3. He doesn't dare drink ice-water, *because* it's bad for him.

In a majority of cases a *because* clause will make sense either way. A writer must always decide about the comma by first deciding "What do I want the reader to understand?"

EXERCISE

Prepare written work on the following unpunctuated sentences, following the Model on page 256. A few cases may be debatable, so that you will feel that the sentence might be taken either way. Decide which is more likely, more natural, more sensible. Include only the adverb clauses.

1. The government will not operate these steamers unless it finds that private corporations will not buy them.
2. I should have to knock you down if you seemed likely to be troublesome.
3. He took his seat just as the band was beginning to play "O Thou Sublime Sweet Evening Star."
4. She was not allowed to read any novel until she was nineteen years old.
5. In this photograph the roots are shown just as they were when they were removed from the ground.
6. The operation of this amusing device is perfectly easy as all you have to do is to move the feet of the tin animal to which the pointers are attached.
7. I don't like to go over that road at night without a lantern because I once wrenched my ankle badly while I was walking in the dark.
8. As I was a visitor of rather high pretensions I was ushered into a misshapen little back room.
9. We stood watching the storm until nearly one o'clock in the morning.
10. I should like the book very much better if there were not so much dialect in it.
11. This is not much of a bargain after all seeing that the back is considerably shop-worn.
12. But perhaps these bothersome flies were made for some good purpose whether you enjoy them or not.
13. He was very polite and very attentive to whatever I said as most boys from that school are.
14. This rope will break very soon unless you repair it.
15. He offered to do as I wished if I would lend him the necessary books as he is fond of reading.
16. He went on like that with his rules and exceptions and exceptions to the exceptions till at last I was all up in the air.
17. He still has that habit of whistling softly when he is puzzled as he used to do when he was young.

SENTENCE-ERROR DRILL 18

No combination of adverb clauses—such as we have studied in Sentence Lessons 38, 39, and 41—can make a whole sentence. If we pile up any number of adjective clauses and noun clauses and participles and infinitives, we shall not make one independent sentence.

Examine each group on Leaf 33 to see whether it is an independent sentence. If it is not, make it into a real sentence by writing it on a separate sheet, adding or changing words.

SENTENCE LESSON 42

Commas for Adverb Clauses and Phrases

Rule 11. Set off by commas any non-restrictive adverb clause or phrase.

Comment

This is the last of the lessons in setting off non-restrictive modifiers. The Exercise is mainly for adverb clauses, but you will find some participles and relatives that are non-restrictive.

You will also find a few *with* phrases that are non-restrictive and that should be set off. All other prepositional phrases, whether adjective or adverb, are usually restrictive, or would make sense if printed without commas; but *with* often forms an adverbial modifier that is extremely loose and disconnected. You have more than once been cautioned against the sly and mischief-making *with*. He makes people forget commas. Always look hard at him in your own writing to see whether he is non-restrictive and needs commas. See how absurd the next sentence is without a comma.

At exactly five o'clock he closed his desk with nothing more to worry about till the next morning.

Without a comma the sentence says that he "closed his desk with nothing more"; the comma is needed to show the true meaning: "*and after that* he had nothing more to worry about."

Remember that noun clauses should never be set off unless they are merely parenthetical. Some of the sentences do not contain any adverb clauses.

EXERCISE

Punctuate Leaves 34 and 35.

OPTIONAL EXERCISE

Punctuate the sentences on Leaves 36 and 37, which are a review of Rules 9, 10, and 11.

SPELLING SECTION 19

Review the words in section 16, page 218.

(a) **Nouns in *el*.** The following common nouns end in *el*:

an angel from heaven	tunnel
nickel	shovel
channel	level

(b) **Single letters.** The following words are not compound; they have single letters:

image imagine imagination

There is a Greek preposition "apo" which forms the beginning of a great many English words like ***apo**plexy*, ***apo**stle*, ***apo**strophe*, ***apo**thecary*. One very commonly misspelled word begins with the same "apo," with one *p*.

apology apologies apologize

There is only one *r* in *around*, *arouse*. "He is going around to arouse the people."

THEME LESSON 32: ASSIGNMENT

The Cocoanut Carnival

A great deal is written nowadays about the romance and tragedy of the South Seas. Here is a group at a "Cocoanut Carnival," a kind of Thanksgiving celebration in the Solomon Islands.

There are several kinds of feeling about such a view. Some people might remark, "I see a lot of strings of things and a row of natives. What of it?" Others who look at the shields and lances and barbarous ornaments might shudder at the savages. One person may be amused by the ugly, scowling faces; another may be struck by the strength and fineness of one of the faces. An architect would admire the skill with which the framework of slender poles is lashed together to support a heavy weight.

It is a wild scene in a small, remote corner of the earth. If it means nothing more to you than that, you can tell about it in an oral theme which has three or four orderly steps. Some members of the class can find here a bigger and better topic.

Cultivate a few subordinate clauses in your oral composition.

THE COCOANUT CARNIVAL

SENTENCE LESSON 43 (B)

Comma after an Introductory Clause

"Cockney" punctuation. Have you ever heard of the "cockneys" in London? They are people who leave out the letter *h* where they ought to pronounce it, and put in an *h* where there ought not to be any sound. Many people in America seem to be cockneys in their use of commas after words that come first in the sentence.

After adverbs and phrases there ought *not* to be commas, unless a writer wants to put emphasis on the idea that "this is just parenthetical." Notice that in the following sentences there is *not* any comma after the phrases at the beginning.

1. *At daybreak* they got under way.
2. *One bright morning in the latter part of May* we were awakened by a fire-alarm.
3. *From the summit of Jordan Mountain* the view of the bay is one never to be forgotten.

The use of commas after such phrases was once the common custom, so that in your reading you will frequently see them. But the custom is dead.

There is no need of a comma after a noun clause that begins a sentence.

Whatever we have been used to in the past seems proper to us now.

Put a comma after an introductory adverb clause. Those cockneys who delight in the needless commas will usually *not* put a comma where it *is* needed—after an adverb clause that begins a sentence. Some of them who like a comma after that noun clause in the last example will not use the comma when the same clause is used as an adverb—thus:

Whatever we have been used to in the past, we must live simply now.

This *whatever* clause modifies *must live*, and there should be a comma after it. Adverb clauses that modify a verb often come first in the sentence, and are then called "introductory clauses." Notice the commas after them.

1. As I was looking at the poster, a man bumped into me.
2. Before you buy one, look at the bottom of it.
3. When all the reports had been handed in, the results were posted.
4. Whatever you do, don't hesitate about it.
5. Unless she dodges, she will be run over.
6. Because he saw a rainbow, he thought the storm was over.
7. Until the gate is open, don't move a foot.
8. If you wish, I will walk along with you.

A comma belongs after every such introductory adverb clause, even though it is restrictive in meaning.*

Clauses of comparison. An introductory clause that you might never detect is seen in "The longer I live, the happier I grow." This means "*In proportion as I live longer, I grow happier.*" The main verb is *grow*, which is modified by an adverb clause, *the longer I live.* Other examples are—the adverb clause coming first in each case:

1. The deeper you dig, the warmer it grows.
2. The higher you go, the colder it becomes.
3. The more you humor him, the less he respects you.
4. The less I worry, the better off I am.

Rule 12. Put a comma after an introductory adverb clause.

EXERCISE

Punctuate the sentences on Leaf 38.

Punctuate, as a review of Rules 9, 10, and 11, the sentences on Leaf 39.

*See note in the Appendix, page 451.

THEME LESSON 33

Human Letters

The reader is a human being. You have heard a good deal about letters in which you are not a human being, but are just a big number writing a memorandum for a tired clerk. We all need such knowledge of how to write impersonal letters.

Yet, after all, these stiff displays of addresses and figures are not true letters. In the writing of any ordinary composition that is to go through the mail you should always remember that you *are* a human being. More important still, remember that the reader is human. To be sure, he does not want to ramble in circles or to be treated too familiarly, but he will always be pleased by a letter that "sounds human." Even a gruff employer who is looking at nineteen applications may prefer the one that has a personal touch—if it is sensible and natural.

Use words that sound like good speech. When you are writing to an acquaintance, don't let the stiffness of pen and paper come between you and him. Talk to him as you would if you sat near him. As you think up the sentence you are to write next, try to hear it; don't put on to paper those stiff, glazed expressions that you would never say: "However, I will say no more regarding the subject"; "Accordingly I do not feel able."

Shrewd managers of business correspondence today have learned that it does not pay to depend on cut-and-dried formulas like "Replying to yours of the 3d, would say," "Thanking you in advance," "Yours received and contents noted." All over the country there are secretaries who are training their assistants to throw away such dead wood of correspondence,

and to write letters that sound like good speech. Much more should the rest of us discard the machine-made phrases and write human ones. It is both better business and better taste.

ASSIGNMENT

A letter to a newspaper or to a manager of a moving-picture theater will give good exercise in avoiding what is stiff and formal and second-hand. Think of some improvement that you would like to see in your city or school, or in a theater that you go to frequently, and write a letter to explain your idea. Remember that you are yourself and that anyone who reads your letter wants to know how *you*, personally, feel. Don't be sarcastic. Keep cheerful. Try not to copy what "they all say," but make your letter tell "how it seems to me." For—and this is the great secret that many people never learn—if it seems so to you, it is bound to seem the same *to thousands of other healthy young people.*

That is the reason why managers and officials want to discover the opinions of people like you. They wish criticism that comes from *you* and that tells just why *you* like their efforts, or how *you* are not pleased. A collection of such criticisms from a high-school class, if they are earnestly and sensibly written, might have a good deal of influence in a town or city.

In writing your criticism where should you begin? Plan a straight course of three or four paragraphs to your most important sentence at the close.

Other topics for exercise in putting yourself into a letter may be suggested in class and written on the board. The situation should be rather formal or serious, so that, if you had not been warned, you might forget to be natural and human

HABIT RECORD

At the Conclusion of Part Three

The records of 100,000 students would show that as they advanced in Part Three they realized that the elementary habits of Part One had not been formed as they supposed. A majority of the records for spelling would contain at least one of these words: *too, all right, separate, describe.* The record for Speech Habits might show nearly as many entries of "and-uh" as at the end of Part One.

Sentence Habits: (1) Try to see every independent statement in my writing and put a period or a semicolon after it. Try especially in quotations. (2) Put a question mark at the end of every question. (3) I cannot make a sentence with relatives. (4) Use more subordinate clauses.

Habit for the Whole Composition: Try in every theme to plan a "straight line."

Spelling Habits: *doesn't, answer, women, safety, definitely, criticize, stretch, angel, imagine.*

Punctuation Habits: Think of "that particular." Think of "both sides."

PART FOUR

ALL TYPES OF SENTENCES
COHERENCE IN THEMES

THEME LESSON 34

Have no "Jolts" Between Sentences or Paragraphs

An example of a "jolt." All through Parts One, Two, and Three you have been urged to write for *one* purpose—to lead up to one feeling, to give one picture, or to plan one plot. You have also had exercise in arranging your paragraphs in a good order and in making the last words emphatic. If a theme is unified and orderly and emphatic, it will probably be a good piece of work.

But it may not be, even with all these virtues; for it may have "bumps" or "jolts" in it. We need a few practical hints about making themes run smoothly from sentence to sentence and from paragraph to paragraph.

See if you feel any "jolt" between these two sentences:

> The old trapper held the little boy in his lap and fed him and played with him. The backs of the horses were so badly galled that they could not be ridden.

The young man who wrote the sentences made an orderly, unified paragraph, but at this point he throws us off the track and gives us a hard bump. The trouble is that he let his mind move far ahead of his pen. His mind rapidly ran through a row of five ideas: (1) the trapper played with the boy, (2) wanted to take the boy with him, (3) wanted to put him on a horse, (4) but the horses' backs were sore, (5) and he had to carry the boy on his own back. The writer's mind looked

forward so fast and so easily that the writer forgot to say anything about the second and third ideas; his pen jumped clear over them and landed his reader in the fourth.

Bridges between sentences. That one example of "forgetting how far the mind jumps" will explain most of the jolts in school composition. Before you launch into a sentence, see where the reader is; ask yourself, "Can he follow straight ahead on a smooth road to my next sentence, or am I asking him to take a wild leap in the dark?"

In the account of the little boy and the horses there is no need of an extra sentence. All that is wanted is a slight bridge of words in the second sentence:

> The old trapper held the little boy in his lap and fed him and played with him. He could not *put the child* on to the horses' backs, because, etc.

Always be watching to see whether you bridge the gaps from sentence to sentence in some such way. You should not struggle to lay a bridge at the opening of every sentence, for that would be monotonous and unnatural. The reader is not an invalid; he can jump reasonable distances without trouble. But don't ask too much of him. Always look to see that you have not left a deep cañon between two sentences.

Bridges between paragraphs. When you begin a new paragraph, pause a moment to see just what picture you have put before a reader and where his mind is now. Then pause another moment to look ahead to what is coming next. Carry the reader easily across. How do you feel when you are asked to fly to the second of the following paragraphs?

> Some of the highest-priced colts ever brought to the auction ring were tremendous failures. I can remember a senator who paid forty thousand dollars for King Thomas, a horse that never won a race. This was not an isolated case by any means.
>
> In spite of the fact that there are hard times in Ireland the Irish country gentlemen seem to go along in the even tenor of their ways a good deal as though nothing had happened.

Where has the author's mind leaped? How did he fly from high-priced horses to calm Irish gentlemen? Perhaps he thought: "*This extravagant buying of horses is so common* that even in Ireland, where times have been so hard, gentlemen squander their money in the same way." We can only guess what mental airplane took him across such a chasm.

Be careful never to make your readers or hearers dizzy by swinging them, without warning, from expensive horses to calm gentlemen, or from clam-digging to arithmetic, or from a desert scene to a fruit-stand. Before you begin a paragraph, pause; look back to see where your reader's mind now is; look forward to see where you want it to go; give him a fair chance to follow you easily.

ASSIGNMENT

Write a theme about such a topic as "The Stream of Paint," described below.

In the show window of a paint shop I saw a gallon can hung by three fine wires; out of it ran a big, swift, steady stream of water that was colored to look like red paint. The mystified crowd gathered at the window could see no possible way for the liquid to enter the can. Yet the big stream kept running out of it. Just as I turned to go away, a knowing fellow said in a low voice, "There's a small pipe in the center of the stream." That was the secret. Water was forced in through a pipe that was concealed by the outrushing stream of red liquid all around it.

The three or four or five paragraphs will naturally have quite different topics. As you begin each paragraph after the first, see to it that you carry the reader smoothly along from the previous paragraph.

SENTENCE LESSON 44*

How Simple Sentences Are Put Together

Single Subject and Single Verb

"Being interesting." In this lesson we shall study simple sentences that have only a single subject and a single verb. Even these may be long, for they may contain many adjectives and adverbs and phrases and some "verbals"—participles, gerunds, and infinitives. In the following examples the subjects and verbs are italicized.

1. There *was* a *photograph* of her, surrounded by a silver frame, standing in its old place on his writing-table.
2. Then, a month after the beginning of the sophomore year, during the first morning study period, *something seemed* to snap in the back of my head.
3. *Wasn't* it queer, after working and waiting for something like this, not *to feel* more excited about it now?

A person who did not understand the various parts of simple sentences would be almost sure to tell the ideas of number 1 in a jerky, childish fashion—thus:

He had a photograph of her, *and he kept* it in a silver frame. *This photograph stood* on his writing-table.

When he speaks like that, sentence after sentence for three minutes, or writes like that, page after page, he shows that he is not educated. He uses the child's way of speaking—saying something, "and" then another little something, then another small statement, and so inching his way through a composition. Instead of showing what kind of person he is—fairly bright and original—he appears dull and undeveloped. If he could become familiar with the make-up of longer simple sentences,

*Additional lessons in sentence analysis are given in Part Five.

he would be more interesting in speech and writing. And "being interesting" is a very practical kind of skill these days. Ask any business man.

The framework of a sentence. The surest and quickest way of learning how to avoid dull sentences is to see how good ones are put together. When we have become familiar with them, we can easily use them in our own composition. Every simple sentence is made up of two parts—(1) the framework, (2) the modifiers.

The framework of every simple sentence must contain a subject and verb, and may contain a predicate nominative or an object. For example, in sentence number 1—"There was a photograph of her," etc.—the framework is

photograph was

In number 2—"Something seemed to snap," etc.—there is a predicate nominative, *to snap*. The framework is

something seemed to snap (pred. nom.)

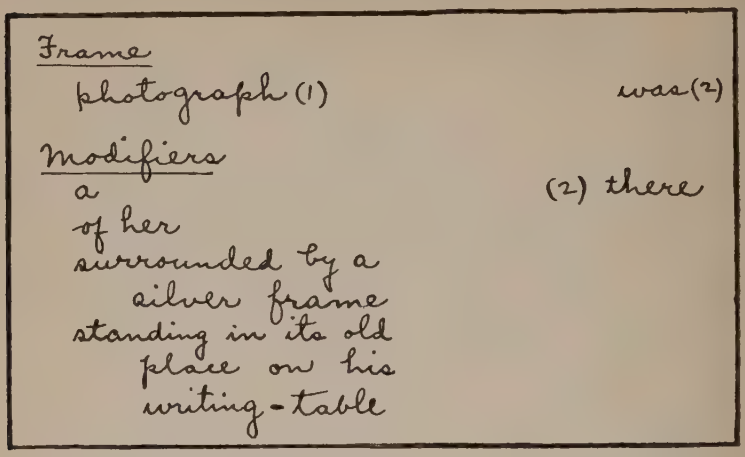
In number 3—"Wasn't it queer to feel," etc.—there is a "dummy subject," *it*, which we may put in parentheses.

(it) to feel was queer (pred. adj.)

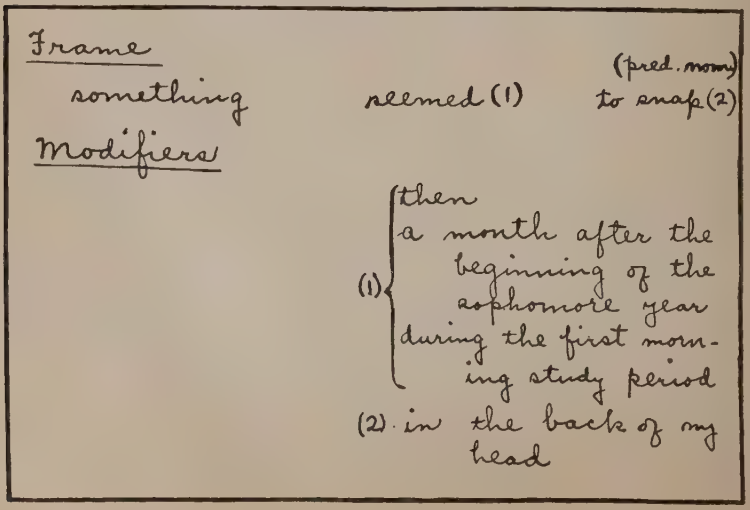
The modifiers. All that is left of a simple sentence after we take out the framework is a set of modifiers. In sentence 1 the subject, *photograph*, is modified by "of her," "surrounded by a silver frame," and "standing in its old place on his writing-table";* the verb, *was*, is modified by "there." If we put numbers in the framework to show where the modifiers belong, and write the modifiers in a list below, numbered to correspond, we can show the structure of the sentence at a glance, as you will see on the next page. At the left is the subject with all its modifiers, "the entire subject"; at the right is the verb with all its modifiers, "the entire predicate."

*Long modifiers may easily be broken up by using more numbers.

1. There was a photograph of her, surrounded by a silver frame, standing in its old place on his writing-table.

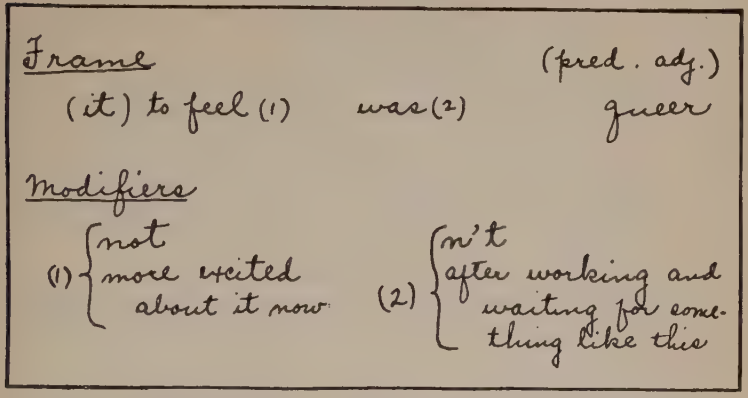


2. Then, a month after the beginning of the sophomore year, during the first morning study period, something seemed to snap in the back of my head.



3. Wasn't it queer, after working and waiting for something like this, not to feel more excited about it now?

The two parts of the third sentence are like this:


Frame
(it) to feel (1) was (2) (pred. adj.) queer
Modifiers
(1) not more excited about it now
(2) n't after working and waiting for something like this

You might put a large question mark at the end of the Frame to show that the sentence is a question.

EXERCISE

Show the parts of each of the following simple sentences—that is, the frame and the modifiers, the entire subject and the entire predicate. In two of them you will find an appositive; put it with the modifiers.

1. The horse, a fine, sleek animal, was stamping impatiently, with ringing shoes, on the paved court.

2. Then for two hours he sat beside the little chap, wringing cloths in cold water and placing them on the feverish forehead.

3. In the neighborhood of one bank, the Lincoln State Bank, masked bandits swarmed at all hours of the day, victimizing fifteen patrons in a single week.

4. Probably the pilot, bewildered by the injury to his engine, failed to adjust his machine to the sudden breeze.

5. Across a green velvet carpet, laid by the stage hands, walked a man in a ragged suit of clothes, carrying a broken bicycle and stepping like a person on floating ice.

SENTENCE LESSON 45

How Simple Sentences Are Put Together

Compound Subjects and Verbs

A compound verb. In the following sentence there is one subject, *inability*, which is the subject of two verbs at once, *makes* and *spoils*.

Inability to construct sentences *makes* a firm appear "sloppy," and thus *spoils* its business.

Each verb has the same subject, *inability*, and is used in the same way as the other one; there is a "series of similar verbs." In other words, we say that the verb is compound and that the sentence is a simple one.

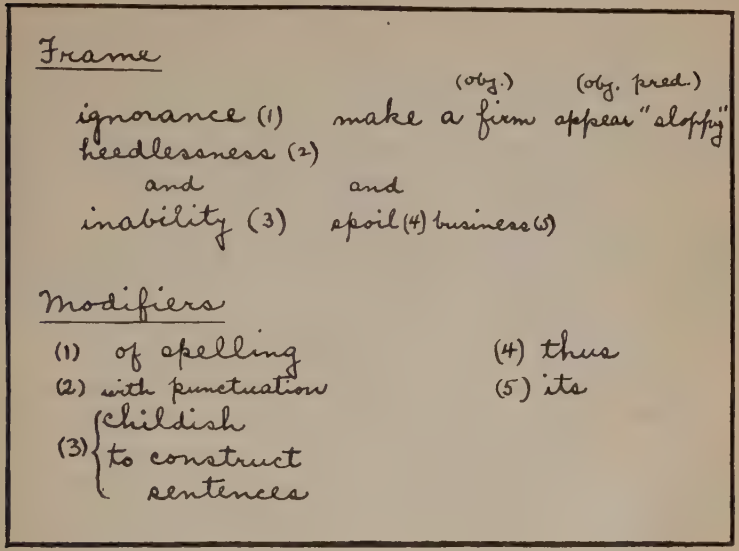
A compound subject. The following sentence has a series of three similar subjects and a single verb. Each noun is just as much the subject of the verb as the other two nouns are. In other words, we say that the subject is compound and that the sentence is simple.

Ignorance of spelling, *heedlessness* with punctuation, and childish *inability* to construct sentences *make* a firm appear "sloppy."

Compound subject and compound verb. If we put such a series of subjects with such a series of verbs, the sentence is said to have a compound subject and a compound verb and to be a simple sentence.

Ignorance of spelling, *heedlessness* with punctuation, and childish *inability* to construct sentences *make* a firm appear "sloppy," and thus *spoil* its business.

The framework and the modifiers can be exhibited in this way:



Compound verbs are useful. Several times, earlier in this book, you have been told that the simple sentence with a compound verb is a very useful type. Study the way the following sentence is put together, noticing the one subject and the two verbs.

On parting with the old angler *I inquired* after his place of abode, and happening to be in the neighborhood a few evenings afterwards, *had* the curiosity to seek him out.

An untrained person cannot arrange such verbals as *parting*, *happening*, and *to seek* with a pair of verbs that have one subject. If any visitor to your school heard or read a sentence as workmanlike as that in a theme, he would think highly of the student who made it.

Knowledge of the compound verb is necessary. Here is a simple sentence that contains a compound verb.

He pretended to fumble for his money, then suddenly *thrust* his staff fiercely into Sybrandt's face and *drove* him back.

In that sentence the comma is merely separating a pair of *verbs*. But if you in your writing should heedlessly use a comma to separate a pair of *sentences*, you would be guilty of a "sentence-error." No one can be sure of avoiding this error until he knows when he has reached the end of a sentence. That does not sound difficult, and it is not for those who learn, step by step, all about the ways in which sentences are put together.

EXERCISE

Show the framework and the modifiers of each of the following sentences:

1. (One subject and three verbs.) The wall was broad, afforded a comfortable footing, and inclosed a straw-littered yard.
2. (Two subjects and one verb.) Mr. Allison in his shirt-sleeves on the front seat and Mrs. Allison wrapped in furs on the rear seat made a peculiar sight for the grinning crowd on the sidewalk.
3. (One subject and three verbs; *left* is not a verb.) A native guide, left to his own devices, first hunts for a water-hole, then selects the top of a knoll, and pitches his little tents according to his fancy for thickets or clumps of grass.
4. (One subject and three verbs.) The forecastle was large, was fairly well lighted by bull's-eyes, and, being kept tolerably clean, had quite a comfortable appearance.
5. Presently, in the midst of these pleasantries, she gave a loud shriek, bounded out of her chair like a rabbit from its hiding-place, and ran backwards out of the room, uttering little screams and holding her mantle close about her with both hands.
6. Keeping our headway on with all our strength and the help of the captain's oar, we tumbled into the bows, keeping perfectly still for fear of hindering the others.
7. We all landed safely at last, crossed a little plain, descended a hollow, and, riding up a steep bank, were at Fort Laramie.

THEME LESSON 35

Never Write about "A Lot of Things"

Have you grown somewhat impatient of hearing in almost every theme assignment, "Select *one* goal to aim at"? Perhaps you have wanted to be free to tell "a lot of things I did one day," "a lot of things that happened last week," "all the interesting things on a big street." If any student has a fondness for setting down such a row of items, he is like a football player who grows tired of being perpetually told, "Keep your eye on the ball." A player will fail unless he pays attention to the one object with which scoring can be done. So a student who wants to succeed in composition must learn to keep his eye on the one effect. If, then, we try to make a good theme about "a lot of things," we are attempting the impossible.

Good accounts of "my room" have been given, but only by aiming at some one feeling, like its "coziness," or "my inventions in it." Whether a good theme was ever written about "what happened yesterday" is doubtful—unless the writer aimed at the one little surprise or the one big joy. No interesting composition can be made out of "my vacation"—unless a student selects some one feature of the happy days.

You may think of cases that seem like exceptions: a lecture that seemed to be about many matters, a conversation about all sorts of trifles, a chatty letter. But in every such exception there is the charm of a personality; and the art of charming cannot be taught in school. Here we are learning about composition, which requires us to choose one topic.

This is not a teacher's rule for school tasks. It is the invariable rule of the big world. The army officer is instructed never to put two topics together in a letter; the man who draws comic pictures for a newspaper tries for one funny turn; a scientist must center his essay on one discovery.

ASSIGNMENT

Tell about some animal in which you have been interested. Don't be content with giving "a lot of facts," but keep your eye on some one effect, and turn all the items toward this purpose. If you have a terrier that seems *almost human*, jot down half a dozen ways in which he has shown himself *almost human*. Decide on the best order; take a reader smoothly along to the best item in your list, at the close—the anecdote or description which brings out most strikingly *how nearly human* the animal's intelligence seemed.

There are endless possibilities: the crow that was too wise, the bee that seemed stupid, the ant that never gave up, the scolding chipmunk, the friendly horse, the dog that understood what was said, the cat that wanted to show what she had caught, the rat that couldn't be caught, the elephant that couldn't be fooled.

SENTENCE LESSON 46

How Complex Sentences Are Put Together

What a complex sentence is. Many times you have read in this book about "independent statements"—how *then* and *it* begin independent statements, how there must be a period or a semicolon between independent statements. Every simple sentence is "independent," because it can stand all alone to make a statement or ask a question or give a command. Whenever such a sentence is used as one part of a larger sentence, it is called an "independent clause."

You have studied a great many "subordinate clauses," which cannot stand alone as sentences. They are, as a matter of grammar, very weak, and must always depend for support on some part of a real sentence.

A complex sentence is one that contains one independent clause and one or more subordinate clauses.

The main verb. Note well just what the definition says, that there is only *one* independent clause. A handy, descriptive name for this is "the main clause," for it is the main grammatical part. It is strong, able to support a dozen weak subordinate clauses. Whenever we wish to see how a complex sentence is put together, we must first find the main clause. Find it in the sentence below.

When I told her what I had done, she thought I was a coward.

The *when* clause must be subordinate; the *what* clause is like a noun, the object of told; *I was a coward* is like a noun, the object of *thought*. The main clause consists of only two words, *she thought*. The framework of this complex sentence is

she thought I was a coward (obj.)

Take away the subordinate clauses from the following sentence and see what is left.

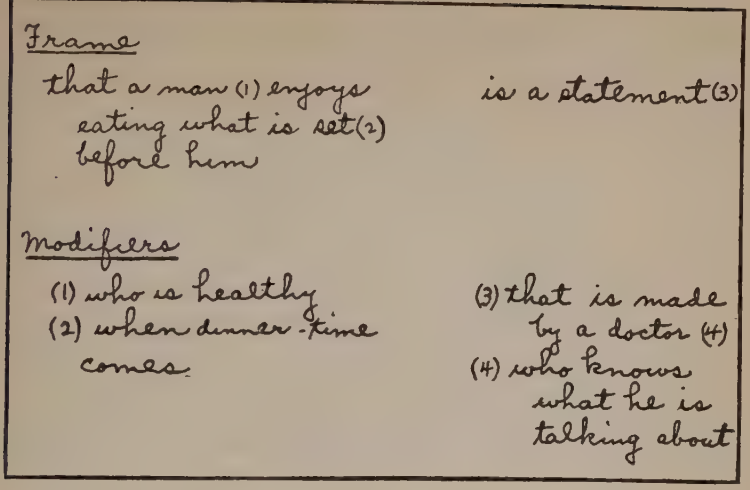
What I want to know is how you ever guessed that I sent you both of the valentines.

There is a *what* clause which is the subject of *is*, a *how* clause which is a predicate after *is*, and a *that* clause which is the object of *guessed*. When all these are removed, nothing is left for a main clause but *is!* This little verb is like the big acrobat who balances a whole troupe on his back; it is strong and important. An *is* or a *was* may be the only word that represents a main clause in a long complex sentence. The verb of the main clause is always the pillar that supports the whole structure. We must find it first; then we can show how everything else depends upon it.

Watch the steps by which a complex sentence may be built up if we start with a simple sentence, change an adjective to an adjective clause, then change a noun to a noun clause, and so continue to increase the number of subordinate clauses. The principal verb at each step is printed in heavy type. The verbs in the subordinate clauses are italicized.

1. A healthy man **enjoys** his food.
2. A man who *is* healthy **enjoys** his food.
3. A man who *is* healthy **enjoys** eating what *is set* before him.
4. He **said** that a man who *is* healthy *enjoys* eating what *is set* before him.
5. That a man who *is* healthy *enjoys* eating what *is set* before him **is** the statement of a doctor who *knows* his business.
6. That a man who *is* healthy *enjoys* eating what *is set* before him when dinner-time *comes* **is** a statement that *is made* by a doctor who *knows* what he *is talking* about.

Sentence number 6, with its seven subordinate clauses, is more complicated than any sentence that you will be asked to explain; but the frame and modifiers of even this big group of clauses may be shown rather easily, as you can see at the top of the next page.


Frame
that a man (1) enjoys eating what is set(2) before him
is a statement(3)
Modifiers
(1) who is healthy
(2) when dinner-time comes
(3) that is made by a doctor (4)
(4) who knows what he is talking about

A caution about two kinds of modifying clauses. (1) Remember that an *as*, *so*, or *than* clause may modify some adjective or adverb that comes before it, as in the following sentences. The clauses and the modified word are italicized.

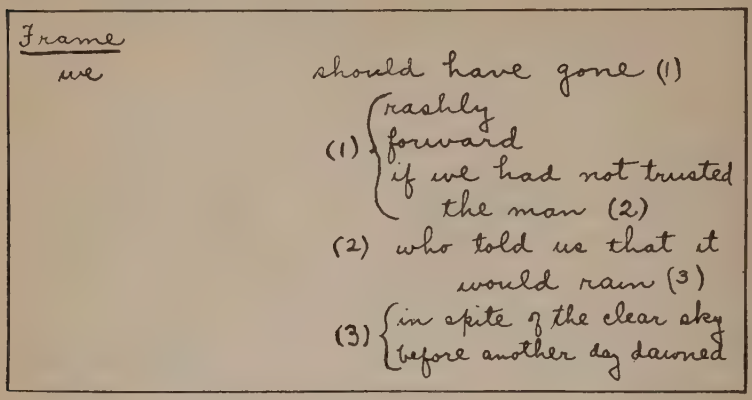
1. He was *richer* at that time *than he would admit.*
2. I was *as* helpless *as if I had been paralyzed.*
3. The air was *so* clear *that it was a pleasure to breathe it.*

The clauses introduced by *as* and *than* are often shortened by omitting the verb and by not repeating the adjective or adverb.

1. I was as helpless *as an infant* [*is helpless*].
2. This is larger *than the other* [*is large*].

(2) An adverb clause which begins a sentence usually modifies some verb that comes after it. Some students, even after they have had practice, will thoughtlessly put an adverb clause in the framework. They ought to look first for the main verb. Keep looking ahead for it in the sentence at the top of the next page.

If we had not trusted the man who told us that, in spite of the clear sky, it would rain before another day dawned, we should have gone rashly forward.



EXERCISE

Show the framework and the modifiers of each of the complex sentences given below. Each contains only one main verb, and each main verb has only one subject.

1. People who visit the Chicago Board of Trade are perhaps most impressed by the sign-language that is used in buying and selling grain for future delivery.

2. If you want a moving-picture of something that happens very suddenly, you may train this camera in any direction as accurately and as quickly as a cowboy can draw a gun.

3. An odd feature about the machine is that it spells words as they sound, and not according to some fat dictionary.

4. If a rabbit ever forgets, if he pauses one moment for a wordless, noiseless game with his fellows, he dies.

5. When I stroked her soft, bright fur while she lay purring herself to sleep in my lap, I had a feeling of sadness I could not easily disguise.

6. The distance is increased five miles a week until he reaches thirty miles, which is the point of endurance they wish him to attain.

7. If you only knew how much we miss you, you would be as proud of yourself as a man who could read the fine words on his own tombstone.

THEME LESSON 36

Making an Argument

What an "argument" is. Have you ever heard your father try to persuade a friend that "this is what our town ought to do"? Has your mother ever tried to prove to anyone that "you ought to give money to this good cause"? Probably you have heard people try to prove some statement about street-car fares, or strikes, or secret societies in school, or studying Latin, or having a holiday, or making football so important, or smoking cigarettes, or playing baseball on Sunday, or giving money to beggars, or allowing prize-fights, or teaching children the Santa Claus myth, or wearing high heels, or starting a deposit in a savings bank.

Every such effort to persuade, by oral or written composition, is an "argument."

Example of an argument. In the following theme about chewing gum there may be some useful hints. Notice how it begins. What *one* argument is emphasized all the way through —especially at the very end?

Ever since I was seven years old, I have chewed gum. Probably there is no one in this room who has had more fun out of the habit than I have had.

But I am growing afraid of the habit. Two years ago I watched a big electric sign that showed a row of four little grinning demons, jumping up and going through motions to advertise a certain kind of gum. It flashed into my mind then that they were grinning at me as if they had me at their mercy. Of course that is no argument; it is just a fancy. But, I say, it set me to thinking.

About two months after that my Uncle Hardin made us a visit He saw me chewing gum. "You look like a fellow with a nervous disease," he said. "You can't think or work unless your jaws are chewing, chewing, chewing." Perhaps that was not a fair way to

talk to a boy, but, all the same, it was the truth! I *am* uneasy if I go an hour without chewing.

What my Uncle said has bothered me ever since. Even if I can't see that the habit injures me, still I hate to be tied to it. The fact is that I have a master. He tells me all day long to keep moving my jaws up and down, and I obey him. I suppose the sensible thing for me to do is to quit being a slave.

An argument must show "why." The best guide to success in making an argument is to remember the way you once felt when somebody tried to persuade *you*. If he began by remarking, "I think you're a chump to have such an idea," he certainly did not succeed. But suppose that he said, "It's natural enough to have such an idea. I used to think that way myself. But one day I found that"—etc. You will listen to such an argument. It may win you.

Remember that the people who oppose your idea are honest and have some common-sense. Don't try to ridicule them or knock them down. Begin by explaining courteously that you see why they think as they do. Then show how they are mistaken. Show *why* you believe as you do.

Anyone can set down "a lot of feelings," but he cannot accomplish anything that way. He must show a good reason *why* he feels so. He will be more successful if he tries to make his one big reason stand out clearly.

ASSIGNMENT

Surely there is in your school, this very day, some question that is being argued. You have strong feelings as to which side is right. Probably there are several questions in which the members of your class are interested. If a list of these were put on the board, each of you would have a subject that he cared to argue.

Prepare a composition on such a question—a talk that you can give in less than three minutes.

SENTENCE LESSON 47

How Compound Sentences Are Put Together

What a compound sentence is. A compound sentence is one that is formed by joining together two or more simple or complex sentences. Each of the sentences, when they have been joined by such a conjunction as *and, but, yet, or, nor,* is called a "coördinate clause." *Coördinate* means "of equal rank." Notice the conjunction, and the comma before it, in each of the following examples.

1. (Formed from two simple sentences.) The sun shines brightly, *and* the warm breezes blow.

2. (Formed from one simple and one complex sentence.) He could not swim well, *but* he kept paddling until he reached the raft.

3. (Formed from two complex sentences.) You must step forward promptly when there is any work to do, *or* else they will think that you are lazy.

A compound sentence may consist of three coördinate clauses, or even of four, as in the following example, from a fairy-story written for children:

(1) The broken pieces of the vase were thrown into the dust-bin, (2) *and* the next day there stood a new vase on the mantel, (3) *but* it had not a penny in it yet, (4) *and* therefore it could not rattle.

Don't imitate such a model in your own composition. Until you have learned more about compound sentences, never put more than two coördinate clauses together with conjunctions.

The compound sentence with a conjunction. Each of the examples that you have seen thus far has a conjunction and a comma between the coördinate clauses. The conjunction is very important. It is like the coupling between two cars of a railroad train: if the cars are not joined securely, they will not make a train. No more will two coördinate clauses make a

sentence unless they are properly coupled. *A comma is not a coupling.* Notice the conjunctions below.

1. He was not with us that night, *nor* did he know where we were.
2. I am grateful to him, *yet* I dislike him.

If *nor* or *yet* were left out, the sentence would not hold together, but would split up into two sentences.

The compound sentence with a semicolon. A very different way of making compound sentences is to use a semicolon.

1. Mr. Bonsal was lost; he had no idea which was the right road.
2. Of course I'm not happy; no one can be in a damp cellar.

With semicolons we may form a good sentence of three or four coördinate clauses.

The front gardens blossom with flowers; (2) cabbages and strawberries grow beside the houses; (3) two or three trees shelter the front windows; (4) and every cottage has its trellis of vines.

Between parts three and four the semicolon is used even with the *and;* this is done in order to make it clear to a reader that there are four parts of the same kind.

A semicolon used in this way may be thought of as a "half-period." It shows, as a period would, that the statements are grammatically independent.

Adverbs that are not conjunctions. There are only a few coördinating conjunctions. Such words as *then*, *however*, *still*, etc., cannot join clauses—any more than a piece of rope can couple railroad cars. They are no more than bell-ropes to give signals between clauses. They are independent adverbs, which require a period or a semicolon before them. In the eight sentences which follow are examples of these "bogus," or "counterfeit," conjunctions, which deceive students.

1. The wind is in the north; *therefore* the weather will be colder.
2. First you must pay the charges; *then* you may have the parcel.
3. I am not entirely well; *however*, I will join the party.

4. The town is pleasant; *nevertheless* I want to leave it.
5. I confess it looks pretty spooky down there. *Still* I'll risk it.
6. I have an engagement; *accordingly* I must decline.
7. The hawk was poising; *now* was the time to shoot.
8. It may clear up tomorrow. *So* why shouldn't we wait?

Then causes more sentence-errors than all the other adverbs together.

The semicolon with a conjunction. If two clauses of a compound sentence are long or have commas in them, use a semicolon with a conjunction that joins them. The semicolon shows at a glance where one clause ends and the other begins.

The rose-bush on the wall hung over the water, which resembled a picture (except that everything was upside down); *but* when the water was in motion, the picture disappeared.

The danger of the compound sentence. Always be cautious in using a compound sentence. Remember that its clauses ought to be "of equal rank." Unless two statements are about equal, they ought not to be yoked together by *and* or *or*, nor contrasted by *but* or *yet*. Beware of depending on the compound sentence. Cultivate complex sentences.

A repeated subject. If a subject is repeated with another verb, or even with the same verb, the sentence is compound.

1. *Carver was* now on the scene, *but Carver was* no longer the leader.

Notice that all depends on whether the subject *is* repeated. If it is *not* repeated, the sentence is *not* compound.

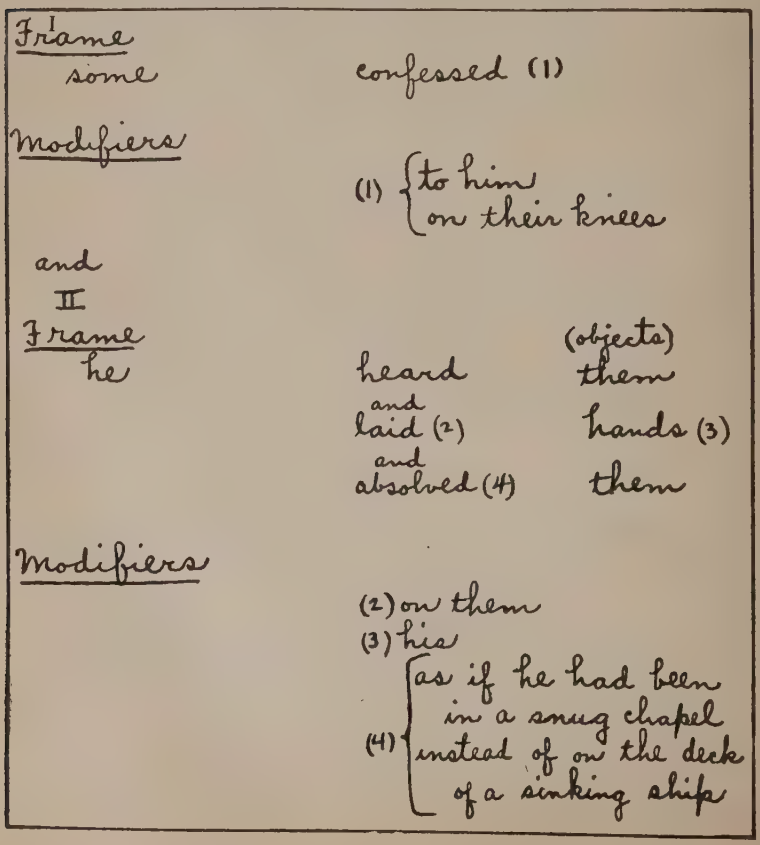
2. *Carver was* now on the scene, *but was* no longer the leader.

Number 2 is a simple sentence, with one subject, *Carver*, and a compound verb. Don't say that the subject is "understood," for the author took pains not to put in a subject. Pay good heed to such compound verbs in the Exercise today; some of the sentences do not contain as many coördinate clauses as you might think.

How to show the structure of a compound sentence. In explaining a compound sentence we first find out how many coördinate clauses there are; then we show the framework and modifiers of each clause as if it were a separate sentence.

Some confessed to him on their knees, and he heard them and laid his hands on them and absolved them as if he had been in a snug chapel instead of on the deck of a sinking ship.

If you wish to show that the last group of modifiers belongs with all the verbs, put the number after each verb.



EXERCISE

Show how each of the following compound sentences is put together.

1. In its present form the apparatus weighs thirty-eight pounds, and it is estimated that three or four like it could be conveniently carried by a military biplane.

2. Orlando, who had seen pictures made in California, wanted to be the director; but of course he wasn't elected, because he had so little business sense.

3. The spinning-wheel, which had been in every cottage, fell into disuse; and since these new machines were better adapted to the factory than to the home, spinning began to be done in factories and ceased to be a home industry.

4. The sun had just gone down; it was getting dusky; the damp night wind was beginning to blow; and the heavy swell of the Pacific was setting in and breaking in loud, high "combers" upon the beach.

5. The crowd had noticed the episode; and when the sergeant said this, they rose up with some of the old Parisian mob-spirit and shoved the dandy lieutenant into the gutter.

6. The storekeeper in a small town is the first to hear about sickness or trouble in a family; and if the minister inquires of him as he sets out to make pastoral calls, he will not only save much time and travel, but will also be able to go soonest to those who need him most.

A MODERN TOURNAMENT

THEME LESSON 37: ASSIGNMENT

What Do You Think of It?

Has it ever occurred to you that the most thrilling football game is a poor topic for a theme? It often is. To put the excitement of the game into cold words is an undertaking for an artist; the rest of us, unless we have an inspiration, are likely to set down statements and figures that sound like a description of any other exciting contest. The emotion that made you yell yourself hoarse is very hard to put into a theme. But if you can find a topic which is a bit unusual, which has some peculiar turn in it, you will find that your theme is enjoyed by the class.

A poet once said that the meanest flower that blossoms can give thoughts that lie too deep for tears. So when you discover what kind of game is pictured on the opposite page, don't turn up your nose at it as a theme topic. Not much detective work will be needed to find out what it is. Study the right hand of the man at the left, and see how his fingers sink into the club; guess what is bound, with a gauze wrapping, on the men's heads; their positions tell the rest.

A fair theme could be made by simply describing clearly, in good order, what the absurd game is. Yet something would be lacking. What do you think of the game? Anyone who feels that it is clever could make a good theme by planning for "The Heartiest Laugh I Ever Had." That would show how he felt. Anyone who felt indignant at such a game might describe "The Fools in Their Folly." A good-natured writer might begin a theme with the Peruvian Indians, on page 240, who use their time for a musical festival; he could contrast the Americans with them.

Whatever your feeling, plan your description to lead up in a straight line to "What I Think of It."

SENTENCE LESSON 48

The Comma with Words That Mean "but" or "and not"

Rule 13. Place a comma before such conjunctions as *but, though, yet, nor.*

1. They went, *but* we stayed.
2. He was elected, *though* by a majority of only one.
3. He was not a good player, *yet* he was elected captain.
4. I won't be a politician, *nor* do I want my son to be.
5. On Thursdays I have an eight o'clock recitation, *while* on Fridays I have nothing till ten.
6. America has remained unconquered, not because of the Atlantic Ocean, *but* because of patriotism.

Comment

1. Notice the comma before *not* in the last sentence. If we wished *not* to be a close modifier, we should have to say "has not remained unconquered because of."

2. No comma is placed before *nor* when it is used in combination with "neither."

I will *neither* vote for him *nor* support him in any way.

3. Often the subject and the verb of a clause introduced by these conjunctions are omitted.

He went, *though* [he went] very unwillingly.

4. *But* is often a preposition or an adverb of degree.

1. There is no one *but* me in the room.
2. It is *but* a step to where they live.

5. No comma is needed before *but* if it is contrasting two adjectives.

1. Poor *but* honest parents.
2. Rich *but* not gaudy.

6. Rule 13 is not in the least hard, but it is hard for some pupils to form the habit of always applying it in their writing.

EXERCISE

Punctuate the sentences on Leaves 40 and 41.

SPELLING SECTION 20

(a) **Adjectives in *al*.** A great many adjectives end in *al: real, final, actual, general, usual.*

a practical man
the principal man

my principal reason
his principal objection

The "principal teacher" in a school is the "principal"; the "principal sum of money" is the "principal."

(b) **An *e* has been dropped.** In a few common words a final silent *e* is dropped before a suffix beginning with a consonant.

the ninth inning
yours truly
duly notified
argument

judgment
acknowledgment
abridgment

(c) **The verb *prophesy*.** To foretell what is going to happen is to *prophesy*. "Jeremiah prophesied." "He prophesies fair weather."

(d) **No extra letters.** The words at the top of the next page are shorter than some people think. Beware of putting extra letters in them.

an **elm** tree
at the **helm** of a ship
ath+let+ics = ath**l**etics
trans+late = trans**l**ate
trans+lation = trans**l**ation
pos+sib+ly = possi**bl**y
li+bra+ry = li**br**ary

(e) **Five marvels.** The first three of the following five words seldom occur in high-school themes that are written about modern topics, but they frequently have to be used in tests on literature. The five words are marvelous. If you can become familiar with them now, before you form any wrong habits, you will save trouble for yourself later.

goddess has two **d**'s
nymp**h** ends in **ph**
shep+**herd** = shep**he**rd
co+med+y = com**e**dy
tra+ged+y = tra**g**edy

Remember that one who herds sheep is a "sheep-herd," which is shortened to *shepherd.* Think of the *e* in comedy; it is the *e* that makes the trouble. We have a *g* in *tragic;* that poor *g* is often abused; give the *g* its place in *tragic* and *tragedy.*

THEME LESSON 38: ASSIGNMENT

The Man Who Found Himself

You may have read accounts of how people sometimes lose all memory of who they are. They may remain sensible and capable—are not insane at all—but do not know anything about themselves as they were before the accident that caused the loss of memory. Such a person will probably not realize that there is anything peculiar about himself; perhaps if he does feel strange, he will be afraid to say so. At any rate, the fact—frequently reported in newspapers—is that he begins to live in some new surroundings without telling about himself. Here he may show an entirely different sort of character from what he used to have. The memory of his past life is likely to return in a moment after an interval of several months or years. One such man recovered his memory when he saw his picture in a Sunday supplement.

Invent a plot and write a theme about a man who thus "lost his personality." Where should the story open? In all probability it should begin after the memory is lost, so that a reader hears about a stranger who is a man of mystery. Keep the reader wondering what the explanation is. Stop promptly when the secret is revealed. Each paragraph of such a strange tale is likely to move to quite a different setting. In each case transfer the reader smoothly.

SENTENCE LESSON 49

The Comma with *and*

Rule 14. Place a comma before an *and* or an *or* that is not joining two similar, small items.

Comment

1. The principal use of this rule is between two clauses of a compound sentence. A comma is required there because the *and* or the *or* is not joining a pair of words—"two similar, small items"—but is connecting two important, independent groups of words.

You can see the reasonableness of the rule after you have stumbled through the following compound sentences.

1. Three days later Arno hired Black and Smith and Brown quit work.
2. The Queen loved her country and her subjects, who had been so disloyal, gradually learned to love her.
3. Toward the end of the game they lost self-restraint and mothers were horrified.
4. In Rome you must do as the Romans do or the Romans will laugh at you.

Until we put a comma in number 1, we cannot tell whether Smith was hired or quit work along with Brown. In number 2 we suppose that the Queen loved "her country and her subjects"; but when we go back to figure out the puzzle, we find that the subjects loved her, and that there ought to be a comma before *and*. In reading number 3 we may be confused for a moment, because we may suppose that *and* is joining two objects of *lost*, and that "they lost self-restraint and mothers"; there ought to be a comma before *and*. In number 4 we are

confused by "as the Romans do or the Romans"; there ought to be a comma before *or*.

If the clauses of a compound sentence are short, the comma may not seem very necessary, but the only safe rule for school composition is always to use it.

2. Whenever *and* joins two items that are not similar, the comma is a real help to a reader. (*a*) Sometimes two verbs are not "similar," because different constructions depend on them.

Eat, and *drink* this coffee.

If there were no comma, this would be a command to "eat coffee." (*b*) If two verbs or clauses show different time, the comma should be used.

Finally we got the hang of it, *and then* could move on faster.

The combinations that occur most often in themes are *and when, and finally, and after.* (*c*) Use a comma before *and not.*

He was very busy, *and not* at all glad to see us.

3. It is wrong to use a comma before *and* when it is clear that you are joining two words or two phrases or two short subordinate clauses that are of the same sort.

1. We *walked* up slowly and *ran* down the other side.
2. We looked *under the carpet* and *on top of the book-cases.*
3. I am sure *that you will like it* and *that you will be happier here*

Never put a comma before *and* unless there is some definite reason. To use a comma without a reason is like driving a spike into a window-pane—the sentence, like the glass, is shattered to pieces.

EXERCISE

Punctuate Leaves 42 and 43.

THEME LESSON 39: ASSIGNMENT

As It Felt to Me

In the course of the least eventful day there are some small surprises or some trifling happenings that interest us. Whenever one of these can be described in such a way that an audience feels it "as it felt to me," a good theme has been made. The big events are more than likely to be poor material. The small happenings, if you put your personal feeling into them, are much better.

Suppose that last night, as you were going up the steps of your home, Mr. L. called out to you, "Have you put something between your ears today?" There is a first-rate topic. He is a kindly old soul, who never grows tired of his few jokes; he was never able to stow much wisdom between his own ears; and yet he has dinned the question at you so many times that often when your mind wanders in school you are brought back to work by his words.

Prepare an oral theme on some subject suggested by the following list. What have you noticed or felt in the last twenty-four hours that makes some minute stand out in your memory? Make that minute or that impression stand out in a theme, as it felt to you.

How I hate the alarm-clock. The last swallow of ——. The conductor who keeps happy. The extremely dignified woman. We watched them step off the trolleys backward. If one person looks up, everybody looks up. It surely can't stay there much longer. The window that gives me a shudder. Then I felt cheap. He thought he knew me.

THEME LESSON 40

Use Your Knowledge of Sentences

Aimless repetition of one form. If you examine any good novel, you will find many simple sentences, many short ones, and quite a number that are compound with *and*. Each of these kinds is natural and proper. But if a story were mostly composed of short sentences, we should dislike it; if it contained nothing but *and* sentences, we could not abide it. We want variety.

When you are writing or speaking, keep in mind what sort of sentence you have just used, in order to follow it with another kind—or, at least, not to have two or three of the same type and length following each other. If you have some purpose in writing a series of similar forms, that is an entirely different matter. But students do not ordinarily have any such artistic plan. They are more likely to "repeat aimlessly" one sort of sentence that they have fallen into the way of using. Ordinarily the advice needed in school is "Vary your sentences."

Monotonous "subject and verb first." A very short simple sentence beginning with the subject is not in itself a poor form—it is a good, strong form. But an unbroken series of statements of that kind makes a poor, weak paragraph. Think of your sentences in action, along with other sentences; vary the forms. Give your reader a pleasant surprise every now and then by beginning with an adverb or a phrase. How does the following strike you?

He turned into South Street and looked toward the Battery. The barn-like piers crowded low on his left and the houses huddled to his right. They were like a crowd jammed against the ropes of an inclosure. There was a junk-shop, a tobacconist, and a barber.

There were ship agencies, and marine supplies. The tangy odor of the docks crept into his nostrils like a spice. He could smell a faint mixture of salt water and tarred rope. A sailor passed him carrying a macaw in a huge cage. The motley population of the port eddied about him like a carnival. There were square-headed, erect Scandinavians, and every one was a gentleman. There were stolid Germans and laughing negroes, and a Greek and a Turk here and there. There was a pig-tailed Chinaman, and a Spaniard rolled a cigarette with long. tawny fingers. Great drays creaked by, and these were drawn by Percherons. The drivers demanded way of one another with loud, truculent curses. The bows of ships were about him. They were hawsered to moorings and looked like horses in a manger. There were white, broad boats from the tropics, and sloppy Greek liners, and a great red Argentine boat. This boat looked ungainly and out of place, like an overgrown child. Another boat was from Marseilles. It was a great schooner with a tarnished figurehead in gilt.

There are so many varied details here, such a variety of nouns and adjectives, so much variation in the lengths of sentences that we can live through it. We are not in distress during the first six sentences. But then something makes us distrustful; soon we are irritated; and at the end we are all out of patience. Why? Because of that unchanging subject first, subject first, subject first, subject first. If you hunted a hundred hours, you could not find any similar passage in a magazine story that you like.

Variety is interesting. Begin sometimes with modifiers, use appositives, use complex sentences, mingle short sentences with long ones. See how an author actually did write the description of the scene on the docks; notice especially his use of dashes.

He turned into South Street and looked toward the Battery. As far as he could see, the barn-like piers crowded low on his left, and the houses huddled to his right like a crowd jammed against the ropes of an inclosure—junk-shop, tobacconist, barber, ship agencies, and marine supplies. The tangy odor of the docks crept into his nostrils like a spice, a faint mixture of salt water and tarred rope. A sailor passed him carrying a macaw in a huge cage, and the motley population of the port eddied about like a carnival—square-headed Scandinavians,

erect, and every man a gentleman; stolid Germans; laughing negroes; here and there a Greek and a Turk; a pig-tailed Chinaman; a Spaniard, rolling a cigarette as he passed, with long, tawny fingers; gnarled sailormen from Gloucester and Newport News. Along the street great drays, drawn by Percherons, creaked by, whose drivers demanded way of one another with loud, truculent curses. And about him, to his left, were the bows of ships, hawsered to the mooring-bits of the docks like horses in a manger—white, broad boats from the tropics, and sloppy Greek liners; a great red Argentine boat, ungainly and out of place, like an overgrown child; here and there a coastwise vessel, high in the bow and low amidships; and farther on a great schooner, with a tarnished feminine figurehead in gilt, which had come from Marseilles.

Notice how the sentences are varied in the following passage: (1) simple, (2) long compound, (3) short compound, (4) simple, (5) long complex, (6) simple (not beginning with the subject), (7) simple (beginning with the subject), (8) compound of three parts, (9) compound (a long second part explaining a short first part), (10) complex, (11) very short simple, (12) very long simple with participles, (13) short complex.

(1) The climax of all discoveries and inventions for harvesting grain is the combined harvester. (2) A single machine will cut the wheat, gather it, thresh it, clean it, and even sack it; and during the process the hand of man does not need to touch the grain. (3) Before the harvester goes by, there is a field of grain; after its passage a row of sacks of wheat. (4) Every operation excepting one—sewing up the sacks—is done by horse power or steam power.

(5) The combined harvester can be used to advantage only where the climate is dry—that is, where it is not likely to rain during the harvest season, where the dews are slight, and where there is little moist air coming in from the ocean. (6) In the United States the machine can be used to best advantage, therefore, on the Pacific coast.

(7) Some of these harvesters are worked by animal power. (8) A standard machine drawn by horses will cut a swath from sixteen to twenty feet in width; it requires twenty-four to forty horses to draw it, four men to operate it; and it will cut from twenty-five to forty acres a day. (9) There is a division of labor between the workmen: one is the driver; another regulates the cutting bar and operates all the machinery; a third attends to the steering of the machine; and a fourth takes care of the sacks and ties them up.

(10) The steam harvester requires a rather complicated outfit, costing about seventy-five hundred dollars; so it is used only on the largest farms. (11) Two thirds of the wheat of California is harvested in this way. (12) It is a novel, interesting, and picturesque valley scene to see this ponderous harvester sweeping through miles upon miles of ripened wheat, devouring swaths from sixteen to forty-two feet in width, raising its cloud of yellow dust, and leaving behind a long train of sacked grain, ready to be hauled to the warehouse, railroad, or mill. (13) It is estimated that three thousand combined harvesters were operated on the Pacific coast in 1903.

The sentences vary in length from twelve to fifty-six words. Though most of the subjects come first, not all of them are immediately followed by the verb—that makes a vast difference. You may find whole pages of Irving in which every sentence begins with a subject, but he varies the forms so skilfully in other ways that there is no monotony. All of us who lack his genius will do better not to attempt such daring feats. We had best begin frequently with modifiers, change from one type to another, use fewer compound sentences, more complex sentences.

EXERCISES

Write brief statements, arranged in a list, showing how each of the following sentences begins, and what kind of sentence each is (that is, whether it is simple, complex, or compound).

(1) A runaway car apparently is as depraved as any criminal. (2) It hides on a lonely siding, or gets lost in a short swamp line. (3) One such runaway rested nearly a year on a siding in southern Texas simply because it was lost, and no one seemed to know just what to do with it. (4) The nearest freight agent had no record of it, and no tracer had requested its return. (5) Going on the principle that what is "everybody's business is nobody's business," this local agent made no effort to hunt up the owners. (6) If the order had been received by him to return it, he would have obeyed, but lacking such orders, he left it on the siding. (7) In the course of time it was occupied by

a family of squatters, who lived quite comfortably in it for six months, and were routed out only when, quite by accident, the car-tracer discovered it.

(8) A car that left Minneapolis loaded with flour for New York was unloaded in the usual way, and sent back with machinery to Albany, after which it was supposed to be reloaded for the continuation of its trip to its starting point. (9) Instead of that it went astray somewhere between Albany and Buffalo, and started south. (10) It got as far as Binghamton, and then took a notion to visit Florida. (11) Once down there among the orange groves, it decided to stay. (12) Years later the owners found it on an abandoned siding being used as a bungalow for a family of very poor people. (13) The attempt to evict the family resulted in a row, and court proceedings had to be resorted to. (14) When the car-tracer came into possession of his company's property, he found that the abandoned siding was no longer connected with the main track, and to remove his car he would have to lay a mile of new track. (15) After much correspondence with the railroad he offered the car for a low price to the family that had been evicted, but the indignant squatter refused to pay a cent for it. (16) The tracer finally left it on the abandoned siding, and the family of squatters took possession again. (17) According to last accounts they were still living in it free of rent.

SENTENCE LESSON 50 (B)

Colon and "Double Comma" Semicolon

Rule 15. A colon always has one particular meaning in a sentence: it shows that what follows it is an illustration of the statement that has come before it. It is always a mark of introduction, equivalent to: "Here are the items," or "Here is the fact I have mentioned," or "Here is an illustration of what I have said."

1. The princess declared that she would give a free complimentary notice to the author who would procure for her the three following things: a bottle of ink that would stay black, a pen that would write without scratching, and a blotter that would absorb ink without smooching.

2. The Cardinal thus exhorted the bishops: "The most efficient way to relieve the little ones will be to take up a general collection in your dioceses."

3. These examples are true to life as I have found them, and the moral is: Much money does more harm to the individual than to the world at large.

Comment

1. An independent sentence after a colon (like number 3 above) may begin with a capital. A list of particulars (like number 1) begins with a small letter.

2. The colon is the ordinary mark after the salutation of a letter.

My dear Archer:
I was very glad to hear—etc.

3. Rule 7 says that a quotation is introduced by a comma. A colon is used, as in number 2 above, when the introduction is formal, usually after such words as *thus*, *as follows*, etc.

4. The most common use is to introduce a list of particulars after such phrases as *for example, as follows, namely, for instance.*

Within the last few months two articles on the problem have appeared—namely: "Fighting the Hailstorm" and "Hailstorm Insurance."

(More is said under Rule 19, in Part Five, about this use of a dash before *namely, that is,* etc.)

Exercises for Rule 15 in the *Sentence Book* are not to be used until you have studied Rule 16.

Rule 16. Use a semicolon between long members of a series—members which are themselves punctuated by commas.

1. Notice a few of the dramatic incidents in this trip: the encounter, secretly contrived by the King; the mysterious, alarming interview with Hayraddin; the foiling of the band of German cut-throats.

2. In the administration of their government there are three conditions which the Cubans desire to prevail: first, security from foreign invasion or interference; second, a force adequate to suppress interior disturbances; and, third, opportunity to hold a reasonable share of the public offices.

Comment

1. As a matter of grammar it would be proper to use commas for separating the items in the list of "dramatic incidents in this trip" or the list of "conditions which the Cubans desire to prevail"; for the items are merely a list of three modified nouns. But a series of four or five commas—which look all alike, but which are doing very different kinds of work—would be confusing to a reader. The separating of the large items is a more important business than setting off a little modifier inside of one item. Hence we need a "doubly important comma"; it would be convenient to have one of double size. But such a comma has never been devised, and would look awkward. We use a semicolon instead. A semi-

colon thus used may be thought of as a "double comma." It shows clearly just where the second item begins and just where the third item begins.

2. In the following sentence the four commas look just alike, so that we have to go slowly and figure out for ourselves which are the two main statements.

If the season is dry, there will be a small crop, but if it is very wet, while there will be a large crop, its quality will not be good.

The author who made the sentence saved his reader from confusion by putting a "double comma" before *but*. His semicolon here shows us at a glance that the sentence is in two parts: (1) the crop in a dry season, (2) the crop in a wet season.

3. In the sentence about the Cubans the semicolon is used with the "and" that joins the third member. This is for the same purpose that we have in using a comma with an *and* that joins a third word: We want the eye to see the series, not as a+(b+c), but as a+b+c.

EXERCISE

Punctuate Leaves 44 and 45.

THEME LESSON 41: ASSIGNMENT

A Scene from History

There is no limit to the number of good subjects that can be prepared for by looking in histories. A student who reads for half an hour, or who listens attentively to the reading of a well-chosen passage, can have matter enough; though he ought if possible to gather more information.

Our principal task is to give the picture. Remember that mere figures and names and facts accomplish nothing. The reader must be made to *see* what happened. Choose some dramatic occasion like one of the following and write a theme about it.

The capture of Major André. Loading a Spanish treasure-ship. An hour with Hannibal. Gunpowder at Constantinople. The first telegram ever sent. The execution of Sir Thomas More.

SENTENCE LESSON 51 (B)

Omitted Words

Review for a spelling test the words in Section 17, pages 229 and 230.

Ellipses previously studied. We have already seen four common ways of omitting words that are important grammatically, but that are not needed for making our meaning clear. Such an omission is called an "ellipsis" (a "leaving out"). Number 1 shows an omitted relative in the brackets, number 2 a conjunction for a noun clause, number 3 a participle that modifies an absolute noun, number 4 a verb and its subject in a clause of a compound sentence.

1. This was something [that] I liked to do. (page 205)
2. He said [that] he would. (page 228)
3. There he sat dejected, his face [being] in his hands. (page 242)
4. He went, though [he went] very unwillingly. (page 304)

Ellipsis of *home*. One Jones or one Otis or one Hopkins does not make a family; there is a family of Joneses, of Otises, or of Hopkinses. Instead of saying that an evening was spent "at the Joneses' home" we commonly omit *home*. But the apostrophe is not omitted. We have spent the evening "at the Joneses'."

With *as*. A great variety of constructions with *as* have come about by ellipsis.

1. We may as well go one way as [we may go] another [way].
2. In some machinery a drop of oil will last for years—as [is the case] in watches.
3. I don't believe there is any such thing as a ghost [is].

All kinds of illustrations and appositives and objects and predicate nominatives and objective predicates are attached by means of *as*.

1. These by-products of petroleum—such [by-products] as chewing-gum, soap, etc. [are products]—were not thought of thirty years ago.
2. He was thought of as [being] a good candidate.
3. These honors were as empty bubbles [would have been] to him.

To avoid tiresome repetition. The commonest ellipses are those which avoid a tiresome repetition of words.

1. The last meal is the heartiest [meal].
2. A cross on one arm and an anchor on the other [arm].
3. I will go if you want to [go].
4. We stayed only as long as we had to [stay].

Especially in writing dialog we are often more interesting if we do not make a character repeat words that have just been said.

1. "What has happened?"
   "Nothing [has happened], madam."
2. "And why are you so lazy?"
   [I am so lazy] "Because I was born so."

Words that are only grammatically important. Verbs and subjects, the parts of a sentence that are most important grammatically, are often the least important for expressing our meaning—indeed they would sometimes spoil emphasis. Hence in expressing emotion we frequently omit them.

1. [That is] Splendid!
2. [There is] One snort, one struggle—and down he goes!
3. [I am] Not [saying] that he was impudent—[he was] far from it.
4. [The efforts were] In vain; the man was dead.
5. [It is] No matter; don't worry.
6. [That is] All right; I'll try again.
7. [Now that I] Come to think of it, I don't believe there was any real difference.

8. When [he was] an old man, he still remembered.
9. While [I was] waiting, I picked up a newspaper.
10. Generations [that are] yet unborn shall suffer for this.
11. This building, [which was] formerly so beautiful, is now defaced.
12. [Do you mean] "Me!" said Catherine angrily.

The important ellipsis—subject and verb. The most important matter in this lesson is the omission of subject and verb. Expressions from which the subject and verb have been omitted are independent statements just as much as if all the words were written in full. They must be punctuated with semicolons or periods or question marks or exclamation marks. They must be understood before we come to "Rule 17." Here are a few illustrations:

1. Forward! Who's afraid?
2. Not out of bed yet? He must be ill.
3. Why all this noise? Something lost?
4. Not at all. You can't fool us.
5. No matter; that will be all right.
6. No, not today. Please don't ask again.

EXERCISE

Copy the following unpunctuated sentences, separating properly any independent elliptical statements or commands or questions or exclamations. Don't assume that there is such an ellipsis in every case. Decide whether there is one. Insert capitals, quotation marks, and all other necessary punctuation.

1. No there's no particular reason for staying
2. Yes a little later can't you see that I'm busy now
3. There she stood her face flushing and her eyes dilated
4. Not at all my dear sir the pleasure is all mine
5. Where then I've already looked in every little corner
6. If not why must we be so careful
7. To see him posing there at his mirror you might think he was conceited

8. Because I want to that's why

9. Want a ride the driver sang out no thank you I'm walking for exercise I answered.

10. These fractional coefficients are handled very differently from the way they were in arithmetic

11. Why because I tell you to

12. No matter keep cheerful

13. Who I wrong again

14. When beating up against the wind the "Bonaventure" gained a little

15. Not a drop of water in the house how do you suppose I can cook without water

16. All in vain not a hundred yards could we gain after an hour of frantic rowing

17. He was the kind of fellow who is always putting every ounce of strength into every play but who never makes a sound during the whole game

18. What next isn't there something else we can do all right good-by

A COLONY OF FLAMINGOS

THEME LESSON 42: ASSIGNMENT

A Colony of Flamingos

We might suppose that the strange medley of legs and mud nests and necks and eggs and young birds was the wild dream of some "nature faker" if we did not know that the picture was made at the American Museum in New York. It is a photograph of one of the exhibits arranged in the Museum to show how wild animals live, and is an accurate reproduction of a breeding-place of thousands of flamingos.

In the foreground there are stuffed birds and real nests; back of that *the birds and nests are painted!* Do you find it hard to believe? Can you discover where the painting begins?

Write a theme about some topic suggested by the photograph. If you were surprised when you learned how it was made, you have a composition almost made to order: "The Picture That Fooled Me." A better idea is "The Colony of ———," telling about a place that you have seen. Such topics as "What Struck Me Most in a Museum" or "A Remarkable Wasp's Nest" indicate how many choices you have.

Be sure that in your description a reader can pass easily from each paragraph to the next.

SENTENCE LESSON 52

Independent Words

Review for a spelling test the words in Section 18, page 238.

"The child's error." Various names are used in high schools to describe a sentence-error: "the child's error," "the baby's mistake," "the hopeless error." Every grammar lesson in this book has been leading up to a full understanding of what a sentence is, so that we may always know absolutely whether we have reached the end of a sentence or are still in the middle of it.

It* is independent. The whole principle of Rule 17 (in the next Sentence Lesson) is this: "Use a semicolon or a period between independent sentences." We need to get a clear notion of what kinds of words make independent sentences. The personal pronoun *it* forms an independent statement, unless there is a subordinating conjunction before it.

1. You mustn't go out; *it's* raining.
2. Please don't scold. *It* was not my fault.
3. We can't tell yet; *it* hasn't been tried.

This one small pronoun causes more sentence-errors than any other word in the language.

Independent pronouns. All the personal pronouns—*he, she, it, they, we, you, I*—may form independent statements. Unless there is a subordinating conjunction before them, a semicolon or a period must be used.

1. He will not; *he* is afraid.
2. She is going; *they* have offended her.
3. They can't; *she* doesn't let them.

*A full treatment of *it* is in Sentence Lesson 67.

The demonstratives—*this, that, these, those*—form independent statements.

1. That is wrong; *this* is the right one.
2. These are better; *that* looks old-fashioned.

All the indefinites—*one, other, some, many, any, each, either, few,* etc.—form independent statements.

1. One has arrived; the *others* will be here soon.
2. Some of us know; *many* have never heard of it.
3. It doesn't matter; *either* will do.

All pronouns like those above are independent in nature; when used as the subjects of verbs, not in connection with subordinating conjunctions, they form independent statements. The same warning applies, with even more force, to nouns.

1. A sparrow might; an *eagle* never could.
2. There was a fountain in the lobby; another *fountain* played in the ballroom.

Independent adverbs.* Our long study of adverb clauses had for its chief object the getting of a secure knowledge about subordinating conjunctions. These join subordinate clauses; commas are used with them if the clauses are non-restrictive in meaning. Since they are now fully understood, we can see how different adverbs are.

Adverbs are independent; they announce a new statement; semicolons or periods must be used before them.

1. First it rained; *then* it began to snow.
2. We looked; *there* they were.
3. I'm hungry; *indeed* it does look good.
4. It's a damp place; *still* we might do worse.
5. He is talkative; *however*, I don't mind him.
6. The odds were all against him. *Nevertheless*, he succeeded.
7. The lightning was incessant. *Finally* the rain came.

*See note in the Appendix, page 452.

Independent phrases. Prepositional phrases are independent and require semicolons or periods when they introduce statements.

1. It's not bad; *in fact* I like it.
2. That isn't likely; *of course* it may be so.
3. His strength failed; *at last* he surrendered.
4. This is wrong. *At least* I think it is.
5. Cheer up; *after all*, what's the difference?

But no words in themselves require semicolons. We cannot say that "*then* must never have a comma before it," because *then* may be parenthetical or may be an adverb before one part of a compound verb.

1. Can you, then, get the point?
2. He stumbled, staggered, then fell prostrate.

And adverb phrases may be parenthetical.

There is, in fact, no doubt of it.

And if a sentence begins with a clause, an independent pronoun may appear with a comma before it.

Since it was cold, he closed the window.

We are not saying that "a comma never can come before such words." We are giving illustrations of very common kinds of independent statements, and are saying that before such statements there must be periods or semicolons.

If we want to emphasize the importance and independence of a statement, we use a period. If we wish to show that a statement, though grammatically independent, is closely connected in thought, we use a semicolon. If we should wish to show still closer connection in thought, we should use a conjunction and a comma. It is a matter of degree.

1. I believe you now. Let's be friends again.
2. I believe you now; I want to be your friend again.
3. Now I believe you, and I hope you will be my friend once more.

EXERCISE

Copy the following sentences, putting in the proper semicolons before independent statements. If you prefer a period in some cases, use it, stating your reason briefly. Remember that some of the sentences contain only one independent statement. Your work is not "sticking in semicolons," but *deciding whether a semicolon is needed in this sentence.* Put in all needed punctuation.

1. As a matter of fact a hunter of big game in Africa does not need a dozen different rifles

2. These holes are then plugged up after this has been done the gases penetrate to the remotest chamber and the gophers are suffocated

3. The muzzle of this new kind of revolver protrudes from the front of the policeman's helmet it can be aimed and fired without the use of the policeman's hands

4. Later the workers were huddled together in an ill-smelling and poorly-lighted "sweatshop" in a remote part of the city where the conditions were very unwholesome

5. In 1905 New York had 225 shirt-making establishments capitalized at nearly $9,000,000 there were over 10,000 workmen engaged in the industry and the value of the output was over $20,000,000

6. They filed past in rapid succession some were on horseback others went on foot and all were squalid and wretched

7. A drowsy spring-like sultriness pervaded the air the voices of ten thousand young frogs and insects rose in varied chorus from the creek and the meadows

8. Come and tell me about it why do you always avoid me this way

9. The chance of winning stimulates him to his best efforts in fact it is difficult to bring him to the top of his speed without this particular stimulus

10. Any appeal for aid in time of flood fire pestilence famine or earthquake meets with an instant and generous response from the average American

11. Many of the mines are isolated others are open pits many miles in circumference

12. Perhaps you're right I don't know

13. Last month a bearded sergeant appeared on a Cleveland boulevard he was wearing a stained uniform and a dirty cap and he carried a ragged kit

THEME LESSON 43

Can You Write More Easily Now?

After spending some time with the harder kinds of theme subjects it may be pleasant to return to a story with a plot that almost tells itself. As you plan for the paragraphs and for a smooth course to a climax, can you notice that this sort of work is much easier than it used to be? The student who has given his mental muscles real work each week ought to feel like a runner who has been training—"I wonder why this used to be hard?"

The following account of two alligators is true. Transform it—or some similar facts that you like better—into a written story. You may find it more difficult than you think to pass easily from each paragraph to the next.

Old Mose was a thirteen-foot alligator, a bully, who made life miserable for the other alligators in the pool at the Zoölogical Park. Especially he bullied No. 2, a young alligator only half his size. But Number 2 was growing. One day Number 2, without the least warning, grabbed Old Mose's tail and hung on for hours like a bull-dog.

SENTENCE LESSON 53

The Deadly Sentence-Error

Rule 17.* The semicolon is used like a half-period. It shows that two sentences, each of which could stand alone, have been combined into one sentence.

1. I like him; he is a thoroughly fine fellow.
2. It must be getting very late; the moon has nearly set.
3. Jupiter was the greatest of the gods; he had supreme power.

Comment

1. Rule 17 is the most important in the book—the goal of all previous lessons in grammar and punctuation. A good deal of comment and illustration is added to it. Don't regard what follows as a set of rules. It is not. Only by talking things over and using plenty of illustrations can Rule 17 be made alive.

2. In the first place, to use a *comma* instead of a semicolon in the sentence "I like him; he is a fine fellow" is to make a blunder five times worse than you can possibly make in any other way. It is a failure to see the difference between one statement and two statements. It is the one unpardonable offense in composition. If you cannot tell where one statement ends and the next begins, you cannot write the language. You are like a mason who supposes that two bricks are the same as one brick, and so need no mortar between them.

3. This mortar between the bricks of a sentence may be supplied in two ways: (a) by a semicolon, (b) by a conjunction with a comma before it. It is equally proper to write:

1. I like him; he is a fine fellow. 2. I like him, for he is a fine fellow.

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*Lessons treating dashes and parentheses are in Part Five. The last lesson of Part Five explains "when a sentence-error is not an error" and how we are freed from punctuation rules when we have proved that we understand them.

4. This demand for "mortar" is a purely arbitrary ruling. Novelists often separate statements by commas, especially when what follows the comma is clearly a reason, as in "Let's take off our overcoats, it's very warm." But this last sentence is a form that cannot be tolerated in school. If students are permitted to use it, they do not stop there, but go on to such limits as this: "Finally we boarded the train for Albany, it took three hours to get there"—a form which cannot be allowed in themes.

Some state courses of study now announce that, after a student has had thorough training, his theme should be marked below passing for one sentence-error—even if the theme is otherwise perfect.*

5. Independent statements may sometimes be separated by commas if they are short, if they are very similar in form, and *if there are three or more of them.*

He made the nine, he was in the glee club, and he was class secretary.

It is an odd, illogical ruling that allows such a series of three while forbidding a series of two. It is a dangerous ruling for schools. Use semicolons.

6. Certain words masquerade as conjunctions, and are very successful in betraying guileless writers into sentence-errors. *Nevertheless* is one. It must begin a new sentence, or have a semicolon before it.

The ice looked thick and firm; nevertheless, we decided to test it.

Then is a gold brick from which the gilding is almost worn off—the devil of Heedlessness has handed it to so many easy-going students. It must begin a new sentence, or have a semicolon before it. It has not the slightest resemblance to *when*. *Finally* is frequently able to pass itself off on the simple-

*See the first note in the Appendix, page 449.

minded as a conjunction. It must begin a new sentence or have a semicolon before it.

1. At first he was angry; then he began to smile.
2. We strained our eyes; finally we could see it.

The difference between a comma and a semicolon here is the difference between black and white.

The same remarks apply to *there*, which cannot begin a subordinate clause.

At evening we descended into a deep gorge. There we decided to spend the night.

For the same reason we must use a semicolon or a period before *now*, which is an adverb.

I used to slip commas in anywhere; *now* I know better.

Below is a list of the most common of these adverbs and of the phrases that most often cause sentence-errors.

then there finally now also therefore hence
nevertheless accordingly consequently however still indeed
in fact at last at least

7. This seventh comment ought to be printed in red ink. Make your mind "see red" as you read it. Suppose a boy spoke *two* sentences: "Why should I? Nobody will know the difference." If you put introducing words between these *two* sentences, they must still appear as *two*.

"Why should I?" asked John. "Nobody will ever know the difference."

In handling quotations notice whether you have *one* sentence or *two*. A vast quantity of sentence-errors are made with little innocent-looking quotations. After "asked John" there must be a period and a capital.

A quotation is sometimes introduced by an independent sentence, which must have a period after it.

Then Lawton's confident voice reassured us. "When the time comes, trust me."

8. The previous seven comments have been about writing two sentences as if they were one. The opposite kind of sentence-error is to write a part of a sentence as if it were a whole one. A mere phrase or a subordinate clause is only a fraction of a sentence.

thinking that by this time we were safely past all the dangers that had threatened

on the morning after, when the sky was clear and all the woods had been refreshed by the rain

who was not the kind of man we had supposed we were going to meet

Nominative absolutes, however important in meaning, are grammatically dependent and need only a comma. In the following sentence the whole italicized expression is connected with *appearing*, a mere participle.

Leaving Santa Barbara, we coasted along down, *the country appearing level or moderately uneven, and, for the most part, sandy and treeless.*

9. In the next two sentences you will see a semicolon before *and* and *but*. This is used to indicate that what follows is nearly as important as a separate sentence.

I was very deeply in debt; and you know that debt destroys a man's self-respect.

Perhaps you are right; but surely you must admit that your reason is a queer one.

10. A semicolon never introduces, as a colon does. It is never used after the salutation of a letter. It is never used

before a list of particulars. It is never used before a quotation. A semicolon never introduces.

11. To sum up: A semicolon is used to show that what follows is grammatically independent, though closely related in thought. It is used like a half-period.

12. On Leaf 46 and on any Leaf thereafter you may expect selections that ought to be separated into parts by semicolons, or into sentences by periods and question marks. When you separate into sentences, use capitals.

EXERCISE

Punctuate Leaves 46 and 47.

THEME LESSON 44: ASSIGNMENT

Honest or Dishonest?

Put life into the following bare summary by inventing some dialog for an oral composition.

A king of Sweden, Charles XII, was an obstinate man who liked to oppose advisers and preferred hard undertakings to easy ones. The king of Austria feared that Charles was going to attack Austria; he therefore wanted to lead Charles to go to war with Russia. He offered Charles's confidential adviser 100,000 florins if he would persuade his master to declare war on Russia. The adviser was loyal, but wanted the money. How could he earn the bribe and yet not be a traitor? He proceeded to *dissuade* Charles from war with Russia, kept urging that such a war would be too dangerous. Finally he grew so bold as to say: "On no account, sire, should you risk this enterprise. Austria hopes you will take this course. That country has offered me 100,000 florins if I will persuade you to go to war." He received his pay.

Unless you outline the steps, you are likely to "loop back" in time. Decide where you wish to begin; plan for a straight time order to some final words which you have in mind all the while *and at which you are aiming.*

SENTENCE LESSON 54 (B)

The Right Uses of Words

Review for a spelling test the words in Section 19, page 271.

The worst errors. Look carefully through the following sentences to see whether you ever use wrong forms instead of the correct words that are printed in italics.

1. I *haven't* been near the place.
2. I *am not* (or *I'm not*) very sure.
3. They *did* it.
4. I don't want to *sit* in a draft.
5. Where *were* you last night?
6. I wouldn't if I *had known*.
7. He played pretty *well* yesterday.
8. He is doing *finely* now.
9. The dentist hurt me pretty *badly*.
10. *He* and *I* went out early.
11. Let's try our luck.
12. I don't like *this* kind, or *that* kind.

If any wrong habit still controls your tongue and makes you say what you don't want to say, no book can cure you. But a book can tell you how to cure yourself. The remedy is not so hard as you might suppose.

It is in two parts. First: Do you care very much? If you do not, no school can help you. If you do care—enough to take some systematic exercise—you are already half cured. Second: Make a record of every time the bad habit fools your tongue, writing down the sentence that you *should* have spoken. Write it six times more. Write three other sentences, as different as you can make them, that contain the same correct words. Read the list aloud, slowly, four times. Repeat the exercise every other day for a week. No error will live long if you persist in giving it such treatment.

"Good" and "bad" uses. Some of the common blunders of speech have always been gross, outlandish errors. But many of them are matters of fashion—"good" in one century and "bad" in another. Many words, now respectable, were once pure slang. *Catched* used to be "good"; now it is "bad." A hundred years ago fastidious people said "you was," and Noah Webster's grammar gave preference to "you was," but nowadays every educated person says "you were."

The custom has changed entirely—and custom, you know, is a tyrant whom we cannot oppose. If you dressed according to the fashion of fifty years ago, people would wink at each other behind your back. It is somewhat so with fashion in language. The rest of the lesson tells about those language customs which are most commonly violated by high-school students nowadays.

Almost. *Almost* all high-school students say *most* when they mean *almost.* The word that means "nearly" is *almost.*

1. *Almost* all of us have the wrong habit.
2. I see him *almost* every night.
3. Now there are signal-buttons in *almost* all the cars.

However. Another commonly misused word is *however.* Some students seem to put it in at a venture about every so often, making such remarkable statements as "I was very tired after that long jaunt; *however*, I sat down to rest." Don't use *however* unless you mean "but in spite of this."

So as. An infinitive that shows purpose or result may be joined by *so as.*

Please keep this a secret, *so as not to hurt* his feelings.

But with a clause we must use *so that.*

Please keep this a secret, *so that we shall not hurt* his feelings.

The right verbs after *in order that*. Some students use *will* or *would* or *can* or *could* after *in order that*. The proper words are *may* or *might*.

1. Present tense: He *does* this in order that he *may*.
   Past tense: He *did* this in order that he *might*.

2. Present tense: We *study* grammar in order that we *may* learn what a sentence is.
   Past tense: Washington *pretended* to retreat in order that he *might* deceive the British.

***A kind of*.** Notice where the *a* is placed in each case in the list below. Notice that there is only one *a*, or no *a*.

a family of squirrels	a sort of dim light
a species of pine	a queer kind of animal
a class of citizens	He made a kind of salute
a sort of people	What kind of sled is that?
a sort of agreement	He wrote a kind of slanting hand

An *a* may be used before *kind* and *sort*. Do not use another *a*.

***Sort* and *kind* are singular.** Since we use *a* before *sort* and *kind*, we know that the words are singular. We should speak of *one kind* or *seventeen kinds* just as much as we say *one stone* or *seventeen stones*. Notice that *sort* and *kind* are singular in the following:

1. I like *that* sort of cereal.
2. We bought *this* kind of fish-line.
3. I can't use *this* kind of ink.

It is just the same when a plural noun comes after *sort* and *kind*.

1. He hated *that* kind of pencils.
2. We made a lot of *that* kind of snowballs.
3. Oh, he likes that *kind* of people.
4. Don't use this *kind* of slang words.

Say *this* kind and *that* kind, even before a plural noun.

"Is when" and "is where." In the following sentences the *when* and *where* clauses refer to a definite time and place.

1. The time that we look forward to all day is *when father comes home from work.*
2. This block is *where the big fire was.*

But if we say, "A sundae is where they pour something over the ice-cream," we use baby-talk; for a sundae is not "a place where." It is the same kind of mistake to say, "The tide is *when the moon raises the water*," for a tide is not "a time when." Never try to define a noun by "is when" or "is where." Use a noun: "A sundae is *a dish* of ice-cream served," etc. "The tide is *the rise and fall*," etc. When speaking of newspapers, don't say, "I saw in the paper *where there was a big fire last night.*" Use *that.* Say, "I saw by the newspaper *that there was a big fire last night.*"

1. I see by the paper *that* the Canal is blocked again.
2. I saw by the newspapers *that* the Canal was blocked.
3. I noticed in the paper *that* Colonel Barr had died.

The verb *ought*. See whether you can discover any *had* in this next list.

1. You ought to have told me.
2. They ought not to hesitate.
3. We ought not to have gone.
4. Oughtn't you to pay him?
5. He ought not to be paid.
6. Why oughtn't he?
7. We ought not to have gone.
8. Ought he to have stayed?
9. He surely ought.
10. I ought to—oughtn't I?

Don't use *had* with *ought.* If you want to speak of "past perfect" time, meaning that someone had a duty before the other time mentioned, use *ought*—just plain *ought*—and put a perfect infinitive after it.

1. Frances *ought to have* been ready before he came.
2. This car *ought to have* been cleaned before they started.
3. You *ought to have* learned that before coming into class.

Don't use *had* in answering questions about *ought*. Repeat the *ought*. Don't use *had*; don't understand *had*, don't think of *had* in connection with *ought*. You *ought to have* learned this when you were a child. You *ought* not to have to learn it in high school. *Ought* you? No, indeed, you *oughtn't*.

***Shall* and *should, will* and *would*.** Many careful business houses will not use *will* and *would* with *I* and *we* unless they are giving a promise or showing that they are very determined. They are careful to say "I shall" and "I should," "we shall" and "we should."*

1. We *shall* be pleased to have your order.
2. I *should* not object to trying these goods.
3. I *shall* not forget your kindness.
4. We *should* like to call your attention to this.

"I would" is somewhat a matter of taste and opinion, but the other wrong expressions commented on in this lesson ought not to appear in high-school themes.

Perhaps you wonder why this lesson does not tell about many other common errors. There are two reasons: (1) The few errors spoken of here are the most common all over the country and are the ones that must be most persistently attacked. (2) It is better in any school to attack *only a few errors at a time;* to conquer a few is better than to challenge a great many.

EXERCISE

Rewrite any of the following eighteen sentences in which you find errors, correcting the wrong uses of words. Don't take it for granted that there is an error in every sentence; some of them are correct. It is not your task to "change something," but to make any change that is needed.

1. We should like to know where the fire was last night.
2. They ought not to have spoken to us in that kind of a way.

*See note in the Appendix, page 452.

3. A "squeeze play" is where the runner steals home from third base as soon as the ball is pitched.

4. I should hate to miss the dance; however, I will try to be there.

5. Hadn't you ought to buy that other kind of pen—that kind that has sort of a knob on it?

6. We should spoil most all our happiness if we worried about those kind of criticisms.

7. In order that his wound could be attended to better we hailed a driver of a wood-wagon and hired him to carry the poor fellow.

8. Finally I bought an expensive desk-light, so as I could make the fellows think that money was no object to me.

9. I have read in a book where Stanley was hired by a newspaper to go into Africa and rescue Livingstone.

10. I shall not be able to get all of the lesson unless I skim through it in kind of a hurry.

11. We will do everything you ask, even though we generally pay no attention to these kind of requests.

12. A yawl is when a sloop has a short mast in the stern.

13. As the speed of the train increased, she clung to the back of the seat and got into a sort of a trance of fear.

14. We shall be much disappointed if she has to leave us, for we don't know where to find another clerk who is so good.

15. We saw by a notice in the post office where men were wanted for the United States Navy.

16. San Diego was the only harbor where boats could be really safe in a storm; however, there is one chapter in the book where they weathered an awful gale in the Santa Barbara Channel.

17. The doctor said that yellow-fever is where a germ is put into you by a mosquito. He thought that most all of us had heard of this.

18. These kind of diseases frighten me. I should think doctors would be afraid to attend to patients. However, they ought to be very careful to use antiseptics—hadn't they?

SENTENCE LESSON 55 (B)

The Deadly Sentence-Error—Continued

Review for a spelling test the words in Section 20, page 305. Punctuate Leaves 48, 49, 50, and 51.

THEME LESSON 45: ASSIGNMENTS

Subjects from the World of Marvels

"The world we live in," says Sir John Lubbock, "is a fairy-land of exquisite beauty; our very existence is a miracle in itself; and yet few of us enjoy as we might, and none appreciate fully, the beauties and wonders which surround us." The wonders are stranger than fiction, and often are more entertaining. Whenever you prepare a theme that tells about some recent marvel of science or exploration, you are doing two pieces of good work at once: learning some valuable information, and learning how to interest other people in the information. If a class took up this kind of composition with some spirit for a month, a great deal could be accomplished. Each week a dozen different subjects could be proposed and listed on the board, so that every student could find some topic in which he felt a personal interest.

A. Science

Every issue of a good monthly or weekly magazine tells us of at least one novelty that we are glad to know about and that is a good theme topic. Excellent subjects can frequently be found in newspapers. Some great and important affair of politics or war or religion may be poor theme material, because it is so huge and vague; whereas some small subject like "the seed of a dandelion" may be excellent. Remember that your purpose is to interest a class in something that interested you. Here are examples:

A city's great campaign against rats. The electric drive in steamships. Keeping meat a hundred years. Managing the lights in X—— theater. Discoveries about bird migration. The latest thing in molecules (as described in *The Outline of Science*). Measuring the depth of the sea without a sounding-line.

One caution is specially needed for this type of theme: don't use many scientific words; don't use any that are not understood by the class. When you have done your reading and have the picture in your mind, put *the picture* into your composition, using your own human, American language. Scientific words in a theme are like thumb-tacks in a picture.

B. Travel

Probably you understand "Standard Time." If not, you ought to learn. In either case it is an excellent topic for training in following a straight line of composition. The hardest question is where to begin. When you have answered that, plan to march your statements forward in good order to the close that you have decided on.

One possible plan is as follows:

1. Picture the big facts: the earth is a ball; the sun seems to pass around it from east to west in twenty-four hours, at a rate of about a thousand miles an hour.
2. Then name some particular hour; say where the sun is then for New Yorkers and where it is at that same moment for people at different points across the continent.
3. Make clear by some added illustration that *at the same moment* the "time of day" varies all the way across the continent.
4. Therefore a person traveling west, used to find that his watch was "running slow" at the rate of about a minute every fifteen miles. Railroad schedules were extremely confusing.
5. Therefore the four time "zones."

If you have taken some long journeys, you have abundance of theme material; yet it requires more skill than you might think to turn your experiences into interesting descriptions. The scenes that are so vividly in your own mind will not paint themselves when you merely name them. *You* must do the painting.

You will be more likely to succeed—though you can hardly believe this—with travels that are not many miles long and that were made on your own feet!

Any class, if it once catches the trick, can compile an interesting volume of "Little Journeys" on topics like these:

Ten miles to see a sunrise. A mile of prairie-dogs. A journey to a trap. Half a mile on a locomotive. Two blocks in a driving rain. Wealth to poverty—one block. Exploring our cellar. A trip with a drop of blood.

Do you know that Tennyson once wrote a poem about Timbuctoo? If you could be transported on a magic carpet to the south shore of the Mediterranean, and then carried on a swift airplane over the Sahara Desert to the city of Timbuctoo, you would agree that the trip had been more novel and entertaining than any other you ever took. A student can make such a journey by a little use of the encyclopedia and his imagination, and can write a theme describing the sights.

HABIT RECORD

At the Conclusion of Part Four

Sentence Habits: (1) Use fewer compound sentences with *and;* when the subject remains the same, use a simple sentence with a compound verb. (2) Use fewer simple sentences that are monotonously alike. (3) Use more complex sentences.

Punctuation Habit: Use a comma before *but.*

Word Habit: Never use *however* unless I mean "in spite of all that."

Students who are in earnest, if they have trained themselves all year, should not be afraid to make a penal code, following such examples as those below.

1. If I ever again make a sentence-error with a comma, I will rewrite the entire theme and put in a big red period or semicolon.

2. If I ever use "is when" for a definition, I will copy five real definitions out of the dictionary.

3. If I ever use *had* with *ought*, I will copy the thirteen sentences that illustrate *ought* in Sentence Lesson 54.

4. If, through mere carelessness, I leave a deep gap between two paragraphs, I will copy from some book of standard literature five of the bridges that the author made between his paragraphs.

PART FIVE

SUPPLEMENTARY LESSONS FOR PARTS ONE–FOUR

Warning: Part Five is merely a warehouse for various advanced lessons that are to be used *only in connection with certain earlier lessons,* and only by able classes. See page xx.

SPELLING SECTION 21

The First Lesson in *ie* and *ei*

Many of us could not tell quickly how many days there are in any month if we did not know the rime:

> Thirty days hath September,
> April, June, and November.

In a moment we can repeat the words to ourselves and know instantly the number of days in any given month. The little jingle is a handy, simple rule.

But it would seem complicated to a person who did not already know about the calendar. Think of how many items you would have to explain to such a person before you could teach him to use the rule: "In our calendar there are twelve months; one of these is very short; ordinarily it has only 28 days, but once in four years it has 29; seven of the months are long, having 31 days each; four of them have"——By this time the person would stop you and ask you to begin again.

There is a set of mixed-up spellings that is worse than the days and months—the words that contain *ie* or *ei.* This collection of words would seem a hard tangle if you tried to learn all the items at once; but if you take *just one item in a lesson,*

for five spelling sections, you can gradually understand them all. When each item is clear, the whole collection can be summed up in a jingle of six short lines. After you have mastered it, you can say it in a few seconds and tell instantly whether the word you want to write should be spelled with an *ie* or an *ei*. If you learn how to use this rule, you will be free all your life from the worst spelling bogy in the language. Surely that is a blessing worth working for.

The one item in today's lesson is that *ie* usually has the sound of "long *e*"—that is, the sound in *meet* and *feel*. Look at each word in the following list; take time in each case to notice the *ie* and to say mentally the sound of "long *e*."

believe*	belief	brief
relieve	relief	chief
grieve	grief	thief
lief ("I'd just as lief")		believe

Now go through the list again; hear the sound of long *e* before the *v*'s and *f*'s. Think specially of *believe*, which begins and ends the list; it is more important than all the rest together.

There are a great many words which have an *ie* for a long *e* sound. One quartette is *field*, *shield*, *wield*, *yield*. Another quartette has the sound before *r*: *fierce*, *pierce*, *pier*, *frontier*. History teachers struggle for the *ie* in *siege* and *besiege*.

The word next in importance to *believe* is *piece*. Any student who has ever had a wrong habit with *piece* should fix the letters in his mind by means of some queer sentence, like

"I *believe* his *niece* stole a *piece* of pie."

Such nonsense has rescued many people from difficulties.

Three other *ie* words can be remembered by putting them together:

"The *fiend* gave a *shriek* when he saw the *priest*."

*Other examples are *retrieve*, *reprieve*, *series*, *liege*, *frieze*. *bier*.

Write each of the *ie* words in today's lesson, drawing a line under the *ie*. When you have completed this work, there will surely be nothing hard about learning and understanding the first line of the jingle that we have begun to make:

I before *e* when sound is long *e*.

SPELLING SECTION 22

The Second Lesson in *ie* and *ei*

There are a few—very few—freakish words in which a long *e* sound is indicated by *ei*. One of them is *weird*, a truly uncanny word because of its outlandish spelling. It gives the name to this strange collection in today's lesson — "the w e i r d words." Another is s e i z e. Make your mind s e i z e these w e i r d words.

Two more common words, e i t h e r and n e i - t h e r, belong with the w e i r d words. Two others, which are not so common, are l e i s u r e and i n v e i g l e.

If we know these six* "w e i r d words," we know enough for all ordinary purposes in school. They can be arranged for memorizing in two riming lines:

Seize, inveigle, either,
Weird, leisure, neither.

In Spelling Section 21 you learned to expect *ie* in words that have a long *e* sound. That is the important part of the rule: "Expect *ie*." But today your mind has s e i z e d the six w e i r d exceptions, and now you can understand the first three lines of the six-line jingle that we are building, which are printed at the top of the next page.

*Others are *obeisance*, *plebeian*, *weir*, *sheik*, and some Scotch words.

I before *e* when sound is long *e*,

Except { Seize, inveigle, either,
Except { Weird, leisure, neither.

Learn the lines so well that they will say themselves quickly in your mind. Then, if you are ever in doubt, remember that you always expect *ie;* run over the six exceptions; if the word you are writing is not among them, use *ie.* When you are familiar with these lines, they will work for you as quickly and easily as the rime about "thirty days."

SPELLING SECTION 23

The Third Lesson in *ie* and *ei*

The first two lessons in *ie* and *ei* were arranged like this:

{First lesson: When do you expect *ie*?
{Second lesson: The six w e i r d exceptions.

The other three lessons are going to be arranged thus:

{Third and fourth lessons: When do you expect *ei*?
{Fifth lesson: The seven exceptions.

This third lesson is brief and easy: "After *c* always expect *ei.*" There are not many of these *c* words, but most of them are common. The most important one is *receive.* From it is formed a noun with a peculiar spelling—*receipt.*

Another pair of *c* words is *deceive* and *deceit.* A third pair is *conceive* and *conceit.* Do you perc ei ve that *c* is followed by *ei* in all these words? Do you perceive the *ei* in c ei ling?

No teacher has yet found out why the *c* words should ever make trouble, for the rule is regular and simple. But they do cause trouble for many unwary students. Learn to expect "*ei* after *c.*"

SPELLING SECTION 24

The Fourth Lesson in *ie* and *ei*

Whenever the sound is not long *e*, expect *ei*.

(*a*) When the sound is long *a*, as in *hate*, we must write *ei*.

weigh	weight	sleigh	veil
rein	reign	reindeer	vein*

A somewhat similar sound is in *heir* and *their*. Pay good heed to *their*. It is made from *they* by changing *y* to *i;* the *e* comes before the *i*. To misspell *their* will hereafter be unpardonable.

(*b*) When the sound is long *i*, as in *write*, we must use *ei*.

height† sleight-of-hand

(*c*) When the sound is short *i* or short *e*, the spelling is often *ei*, as in *foreign*, which is the important word in today's lesson. Many students fail to learn it. Note the order of letters: *for* ***ei*** *gn*. Other examples are

sovereign counterfeit surfeit heifer

What we have learned in this lesson and the previous one may be expressed in one line (pronounce $\bar{e}$ with the long sound):

Ei after *c* or when sound is not $\bar{e}$.

SPELLING SECTION 25

The Fifth and Last Lesson in *ie* and *ei*

(*a*) There is only one exception to the rule that we must write *ei* after *c*—a French word, *financier*.

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*Other words for illustration are *deign, feint, feign, heinous, neigh, seine, skein.*

†Such forms as *die, cried, relies* are of an entirely different sort and cause no confusion. Other words for illustration are *kaleidoscope, seismograph, meistersinger, eider-down, heigh-ho.*

(*b*) Only two important words are exceptions to the rule that we must write *ei* when the sound is not long *e*—*friend* and *view*. Make some sentence for yourself—such as "My friend likes the view"; rehearse it; write it, with lines under *ie*.

If you can spell *chief*, you can spell *mischief* and *handkerchief*. *Fiery*, which belongs with this group, is a good word to know. Once in a while you may want to write about a *sieve*.

(*c*) All the seven exceptions to the third and fourth lessons may be jingled thus:

Financier, fiery, and mischief,
Friend, sieve, view, and handkerchief.

You are now ready for the full rule. It is in two parts:

I. When do you expect *ie*?
Six exceptions.

II. When do you expect *ei*?
Seven exceptions.

Here is the full rule:

I. *I* before *e* when sound is long *e*.

Except { Seize, inveigle, either,
Weird, leisure, neither.

II. *Ei* after *c* or when sound is not ē.

Except { Financier, fiery, and mischief,
Friend, sieve, view, and handkerchief.

Any person who can rattle off the two groups of exceptions, understanding just what they mean, is a master of the whole bothersome mob of *ie* and *ei* words.

SENTENCE LESSON 56

The Hyphen in Compound Adjectives

Use the hyphens. If you read the following beginning of a sentence, you suppose that *made* is a verb: "The tailor made clothes that he wore." But when you read on, you learn differently. "The tailor made clothes that he wore fitted better than 'store clothes.'" If you read about "a long lost cousin," you might suppose that he was a "long" person who had been lost. "A thick skinned person" gives an uncomfortable impression that some "thick" person has been skinned alive; "a head on collision" suggests a head on a collision.

All such compound adjectives should be hyphenated.

his tailor-made clothes
a long-lost cousin
a thick-skinned person
a head-on collision

Specially common are compound adjectives with numbers.

a six-cylinder car
a two-mile run
a five-dollar bill
a one-horse-power engine
an eight-hour day
"Three-fingered Brown"
a four-ply weave
a two-hundred-mile run
a thirty-million-dollar battleship

There is nothing difficult about seeing this and learning it and doing the Exercise perfectly. The difficulty is—just as with *sep A rate* and with changing *y* to *i*—to form the habit.

The hyphen is often necessary to prevent confusion. What is "red ruled paper"? Is it red paper that is ruled, or is it white paper that is ruled with red lines? What does "your order for two leaved tables" mean? Is it an order for two tables, or for some tables with two leaves? Is a "copper lined kettle"

a copper kettle that is lined, or is it a kettle that is lined with copper? Does "twenty two inch guns" mean twenty guns or twenty-two guns or some guns of a twenty-two-inch caliber?

EXERCISE

Read each of the following sentences and decide whether it contains a compound adjective. If it does, rewrite it, putting in the hyphen *while you write the adjective.* It would do you no particular good to go through these printed sentences and insert the hyphen with a pencil, nor would there be much benefit from inserting them *after* you had completed the rewriting. The whole point of this exercise is to begin to form the habit of putting hyphens in compound adjectives while you are writing them. Learn the "feel" of a compound adjective.

Do not take it for granted that there is a compound adjective in every sentence. Insert any needed commas.

1. On a down hill road these low priced cars may be as good as any others.
2. We were halted by a gray bearded old man who asked in an easy going way if we could direct him to a real estate dealer's office.
3. The stop and go signs would not be necessary if we had one way traffic on this avenue.
4. We walked down town on Broadway, but returned on—as a matter of fact I forget which avenue we came home on.
5. This seedy looking gentleman entered a well known down town restaurant with as self possessed an air as if he were a well dressed well to do broker.
6. A twenty five mile tramp through this fast growing region convinced us that before many years Pauhup would be a town of ten story buildings and crowded streets.
7. The mud coated his boots and the sun baked the mud, until presently he looked like "a colossus of clay."
8. No self respecting man should give over anxious attention to the cut of his clothes; still it must be confessed that ill fitting garments are not a help in business.

9. Next a dark haired brown eyed gypsy offered to sell us a twenty three dollar horse for "a mere hundred," as she put it.

10. He was a bilious looking individual, with a high pitched voice, who seemed to have no greater interest in life than idly watching a Punch and Judy show.

11. The mud coated boots could hardly be seen at this distance, for they were standing against the sun baked, gray colored adobe bricks.

12. Such high priced chocolates can never be sold in large quantities.

13. During all this lively give and take joking the good natured fellow was as solemn as a church.

14. He thought old fashioned doughnuts better than new fangled sundaes.

15. He was a clean cut chap who had evidently been used to an out of doors life.

16. Ores of a low grade—as low as $10 to the ton—can be profitably worked by this new process.

17. A blood red sun was setting behind rose colored clouds.

18. The hook and ladder company was then put through a ten minute endurance test.

19. That bubble like mound that we dimly saw in the dusk proved to be a mosquito proof tent.

20. This well known loop the loop performer used to make a living by taking seventy foot dives into a four foot tank.

SENTENCE LESSON 57

Some Less Common Prepositions

Compound prepositions. There are a few—only a very few—prepositions that consist of two words working together as a pair; they are called "compound prepositions."

1. I agree *as to* the price.
2. It is 11:29 *according to* this clock.
3. He was absent *because of* illness.
4. They drink buttermilk *instead of* water.
5. The captain was *out of* patience.
6. His strength, *together with* his quickness, made him champion.

In such cases as "curved inside of the plate" and "I am through with it" we might say that there are compound prepositions, but, really, *inside* and *through* are modified by the phrases.

Two distinct phrases. Such compound prepositions are unusual. In all expressions like the following there are two prepositions; each has its own object; each phrase modifies separately.

1. He acted *in* accordance *with* orders.
2. I speak *in* reference *to* the third question.
3. We slept *in* spite *of* the thunder.
4. The machine is run *by* means *of* a concealed spring.
5. They are timid *on* account *of* their poverty.
6. *With* regard *to* that I have a different opinion.

With orders modifies *accordance; to question* modifies *reference.*

In "He came from over the sea" the object of *from* is the phrase *over the sea.* In this case *over the sea* does not modify anything; it is the object of the preposition *from.* In "Come over into Macedonia" *come* is modified first by the adverb *over* and second by the phrase *into Macedonia.*

Some *ing* prepositions. Some words ending in *ing* that originally came from verbs have so far lost any verb-like use that they are now really prepositions.

1. What do you believe *concerning* Santa Claus?
2. He said nothing *regarding* Sunday baseball.
3. He is, *considering* his age, a remarkable player.
4. He has, *notwithstanding* his youth, a shrewd mind.
5. Of the beetles, *including* weevils, the naturalists have counted more than 100,000 species.

We say that *including* is a preposition because we do not think of the beetles as doing any including.

Some prepositions that require thought. It is necessary to think when we are dealing with prepositions. The fact that *including* may be a preposition in one sentence is no reason for supposing that it will be the same in the next sentence. Often it is a verbal, as in "He counted carelessly, *including* many adverbs in his list of prepositions." Here we think of him as "doing the act of including."

In the two following sentences *but* is a preposition with the meaning of "except."

1. I have no reason *but* my feeling.
2. There was no one *but* me in the room.

Yet in "I have but one life to live," *but* is an adverb like *only*. When you find a *but* in today's Exercise, ask yourself whether it really has an object, or whether it means "only."

Other examples of prepositions that students sometimes overlook are:

1. I have no reason *except* my feeling.
2. We drifted *past* the buoy.
3. He has not been seen *since* last summer.
4. *Despite* my warnings he went.
5. The ball curved *inside* the plate.
6. We talked *till* evening.
7. They kept *within* limits.
8. It lay *underneath* some rubbish.

EXERCISE

Write a list of the prepositions in the following selections, using the Model on page 87. Accustom yourself to thinking, saying, and writing "the phrase modifies." A preposition does not by itself modify.

[In number 1 there are six prepositions.]

1. Before the bringing in of domestic animals by the white men they had no flocks, but of late they have taken to raising sheep in considerable numbers.

[*As*, which occurs three times in number 2, is never a preposition; *for* is not a preposition before *hump*. There should be sixteen prepositions in your list.]

2. The camel lives in the desert and leads a life very different from that of the polar bear. His feet are broad and spongy, and enable him to walk over the shifting sand without sinking in, as a horse would. They serve the same purpose as snowshoes, and save him a great deal of effort. Again, he is able to close his nostrils, and so can live through the sand-storms with ease. He can go without water for a long time, and when he gets a chance to drink, he is able to store up water in his body for future use. Furthermore, he can travel a long distance without food, for the hump on his back is only a mass of fat and is gradually taken into the blood as food becomes scarce.

[In number 3 there are twelve prepositions.]

3. At length, off they set in gallant style. They had proceeded but a few hundred yards, when it was discovered that some indispensable article had been left behind. In fact, the Englishman's purse was missing, and John was dispatched to the inn to search for it. This occasioned a little delay, and the carriage of the Venetians drove slowly on. John came back out of breath. The purse was not to be found. His master was irritated; he recollected the very place where it lay; he had not a doubt the Italian servant had pocketed it. John was again sent back. He returned once more without the purse, but with the landlord and the whole household at his heels. There were a thousand ejaculations and protestations, accompanied by all sorts of grimaces and contortions—"No purse had been seen—his Excellenza must be mistaken."

SENTENCE LESSON 58

More Adjective and Adverb Phrases

Phrases that modify the verb. In Sentence Lesson 13 we learned of certain adverbs (*surely*, *indeed*, *perhaps*, etc.) that modify the verb, as in "There *is*, *perhaps*, another one." There are many common adverb phrases that modify in the same way.

1. There *is*, *of course*, another way.
2. *In fact*, it now *looks* squally.
3. *In spite* of this, however, he *went*.
4. *By* the *way*, how much *will* you *give?*

EXERCISE

Prepare written work on those prepositional phrases in the following paragraphs *that do not directly follow* the modified word. Use the Model given on page 100.

1. During the past ten years we have learned a great deal; in fact, we have doubled our knowledge.
2. At last, after a delay of five hours, we started once more.

[In number 3 there are six required phrases of which the third is *of children*.]

3. Motion pictures are being employed at the University of Chicago in making a scientific study of the various movements in writing with a view to ascertaining how poor writers can best be taught to improve. Motion pictures have been taken of children of two groups: good writers and poor writers. These pictures have been thrown on the screen for the purpose of analyzing the kinds of movements which characterize good writers. The advantage of the films is that they can be stopped at any point for detailed examination and comparison, and, of course, they can be repeated any number of times.

[In number 4 *Restaurant* is directly modified by *in Regent Street*, but *night* is not modified by *at ten o'clock*.]

4. Captain Fraser-Freer and Von der Herts were completely unknown to each other. The mails were barred as a means of communication; but Fraser-Freer knew that in some way word from the master would reach him, and he had had a tip to watch the personal column of the *Daily Mail*. Now we have the explanation of those four odd messages. From that column the man from Rangoon learned that he was to wear a white aster in his button-hole, a scarab pin in his tie, a Homburg hat on his head, and meet Von der Herts at Ye Old Gambrinus Restaurant, in Regent Street, last Thursday night at ten o'clock. In spite of the difficulties, he complied with those directions. He made other arrangements as well. Since it was out of the question to come to Scotland Yard, by skilful maneuvering he managed to interview an inspector of police at the Hotel Cecil. It was agreed that on Thursday night Von der Herts would be placed under arrest the moment he made himself known to the captain.

5. We had not been long in Constantinople when an invitation came for tea one afternoon. A long procession blocked the Arnaut-Keui car for an hour or more; tea turned into dinner; I missed the last car; and ended by staying the night—floating, in fact, on that hill above the Bosporus, in the Turkish moonlight, with the dark woods round about trilling with nightingales.

6. There was a pot of coffee on the stove. Toward this Thorne made his way. The hot liquid brought color to his cheeks and control to his limbs. Then for the first time he looked wonderingly at Sherman Mather, who lay very still, with a big purple bruise above the temple. At the sight of him Thorne shivered and drew back a pace. Then he returned cautiously to the center-table, took the precious tracing, and put it in his pocketbook. Once more he gazed, retreated, and returned to the prostrate figure, carrying a heavy poker in his hand. Just as he raised this above his head, from the passage outside came a girl's voice crying gladly, "Sherman!"

SENTENCE LESSON 59

Two Strange Objectives

Retained object. There is one kind of object which is so exceptional that we should not need to study it if our only business were to understand the constructions of nouns. But a knowledge of it is necessary for a full understanding of "infinitives" and for the longer and more important campaign with "clauses." A series of examples will explain it.

1. Herman showed the *letter*.
2. The *letter* was shown by Herman.

A sentence containing a transitive active verb may always be changed in that way: we take the object, make a subject of it, and change the verb to a passive form. Another example is

1. The captain gave a *command*.
2. A *command* was given by the captain.

Now consider a sentence with an indirect object in it—"The foreman offered *him* a place." We may change this to a passive form by beginning with the indirect object, making a subject of it:

He was offered a *place* by the foreman.

A strange thing has happened—the object, *place*, is "retained" after a passive verb. On no account call it the "object of a passive verb," for there is no such thing. It is merely "retained" after the change is made—stranded high and dry. It is an object, just as a ship on dry land is a ship; but it is no more the "object of a passive" than ships are used for sailing on land. An indirect object may also be retained, as in "The letter was shown *him* by the steward."

Don't cultivate this retained object in your writing. It is seldom needed and is often a weak and tiresome form. But it is fairly common in literature in such expressions as:

1. Here we were shown a beautiful *view.*
2. He was awarded a *pension.*
3. We were assigned *seats.*

Noun clauses are frequently used as retained objects. In the first of the following sentences the clause is the object of *told;* in the second sentence the clause is a retained object after *were told.*

1. He told us *that the lesson was easy.*
2. We were told *that the lesson was easy.*

Adverbial objectives. Nouns may show how much, how far, when, how, etc.

1. The Yosemite falls are nearly 2000 *feet* high.
2. He walked a long *time.*
3. This *morning* it rained.
4. Now it is a good *deal* higher.
5. Dive this *way.*

The word *feet* modifies the adjective *high,* and so is used like an adverb; *time* modifies the verb *walked,* and so is used like an adverb; *morning* modifies *rained; deal* modifies *higher; way* modifies *dive.*

It would be proper to call such words adverbs, for they are doing the work of adverbs. But since they are names and may be modified by adjectives ("walked *many* miles"), they are called "nouns used adverbially."

Of course these adverbial modifiers *could* be expressed with prepositions: "walked *for* miles," "*in* the morning it rained." But in "we walked a mile," there is no preposition, and we must not understand one; *mile* is adverbial.

Summary of constructions. Five kinds of objectives have now been explained: (1) direct object, (2) indirect object, (3) objective predicate, (4) retained object, (5) adverbial use.

EXERCISE

In the numbered sentences below select the nouns and pronouns that are in any of the five constructions listed on the preceding page, and state what the construction is.

SENTENCE	MODEL
Last night we were given a hearty reception that lasted two hours, and this morning we have offered them a return of hospitalities with a two-minute breakfast.	Night is adverbial, modifying were given. Reception is a retained object after were given. Hours is adverbial, modifying lasted. Morning is adverbial, modifying have offered. Them is the indirect object of offered. Return is the direct object of offered.

1. She came to the Broad Beach Inn, arriving on the late afternoon train, registered, vanished, and came down to dinner in a gown of hand-painted chiffon which was conspicuous even in that fashionable place.

2. After he had driven the ball about thirty yards into some tall grass he paid the caddy an extra dime and walked sadly home.

3. They say I talk all the time; but I can keep still if I want to, and I walked to the sawmill, six miles away, in complete silence.

4. After we had driven a short distance we were shown a most unusual sight.

5. How much trouble that broken chain caused us can be understood only by those who have had a similar experience.

6. We made the little cub a home in a pen only a rod long and seven feet wide.

7. Do it just the way I tell you; you can't give these woodsmen the notion that you have a good deal more knowledge than you really have.

8. Though we were carried part of the way in a wagon, we were mighty tired when we got back.

9. This might be considered a fault in some people, but we grant him the privilege of talking as loudly as he likes.

10. By this illness he was taught a good lesson, and so was spared much suffering in later life; but he was always denied perfect health.

SENTENCE LESSON 60

Infinitives More Difficult to Explain

Infinitives with an indirect object. In Sentence Lesson 26 we studied the simpler uses of infinitives—uses about which there can be no two opinions. In such expressions as "hated to go," "to see is to believe" there is no chance for dispute; all grammars give the same explanation. But there are some uses which might be explained in several different ways. These we shall look at in the present lesson, so as to get one simple, plain, useful idea that applies to all infinitives. We shall learn to regard them all as having the constructions of nouns—just the same constructions that we have already studied.

When we use a verb of commanding or requesting we feel that there are two objects. We can explain the action as an object, and the person as the indirect object—thus:

1. I advise you to sell.	advise a *sale* for you
2. They urged him to be brave.	urged *bravery* upon him
3. He commanded us to follow.	commanded *following* for us
4. She begged us to go back.	begged a *retreat* of us

How to find the constructions of infinitives. In the four examples just given we find the construction by experimenting with a noun. Other examples of experimenting follow.

1. "He told us to report at 10:35." *To report* is used just as in "told us a *duty*"; it is, like that noun, the object of *told.*

2. "What made you stumble?" *Stumble* is used just as in "What made you *a stumbler?*" It explains the object; it is an objective predicate. Other examples of objective predicates are: "We heard him *whistle,*" "They saw us *start.*"

3. "We consider them to be tricky." *To be* is an objective predicate. Since infinitives are somewhat like verbs, *to be* takes a predicate adjective after it.

4. "They were seen to dive in." *To dive* is like any predicate noun after a passive verb, as in "He was elected *president*." It means that "they were seen (as being) divers." In the same way we explain "He was thought *to have been killed*."

EXERCISE

Explain the construction of each infinitive in the sentences below, arranging your written work according to the plan on page 172.

1. It would not do to tell him our secret now.
2. To use barb-wire for fencing in colts is dangerous.
3. I beg you not to try to pay me any compliments.
4. Why shouldn't he ask me to go to the football game?
5. Don't you ever dream that some day you may be rich?
6. They are now endeavoring to raise the price of silk, but it is not likely that they can succeed.
7. By limiting himself to nine ounces of food a day he finally conquered his tendency to indigestion.
8. His only aim in school is to make a lot of friends, have a fine time, and study only enough for a bare passing-mark.
9. It is a pleasure to see that the young chap is really trying to overcome his diffidence, and to congratulate him on his success.
10. Of course he wants his brother to make the team; still he feels that it won't do to have athletics interfere with the studying that his brother really ought to do.
11. It is better, after all, in spite of all the advantages of traveling in foreign lands, to have seen something of our own country.
12. It really seems impossible nowadays, when every boy is an eager chauffeur, to find a youth who has any love of horses.
13. This book makes an attempt to impress upon us the need of social service, and to urge us to a less selfish way of living.
14. He lay still at length, and looking round at us with a furious eye, seemed to resign himself to his fate.
15. He said that he should have to stay all winter at the fort.
16. There was nothing he could do except wait there in the cold.
17. It is said to be hard to train a seal.
18. Is it to your interest to conceal how good a record you made? Why shouldn't you want the teachers to know your record?
19. It is impossible to deny that he hopes to get the position.

SENTENCE LESSON 61

Infinitives That Are the Object of *to**

Substituting *for* with the gerund. We may say, using gerunds: "a good place *for stopping*," "a fool *for gambling*," "no reason *for thinking*." We may express the same ideas with the corresponding infinitives: "a good place *to stop*," "a fool *to gamble*," "no reason *to think*."

Such infinitives are of quite a different sort from the kind that we have been studying; for the *to* is not a part of them, but is a preposition. The infinitives are the bare words *stop*, *gamble*, *think*, which are the objects of the prepositions. Such prepositional phrases may modify nouns, adjectives, adverbs, or verbs (as shown below), and are called "prepositional infinitives." They are as common as all other uses combined. Here is the test for telling whether the *to* is a preposition: "Can you put *for* (or *on*, *at*, etc.) and the gerund in place of the infinitive?" If this experiment makes sense, you have proved that *to* is a preposition, that it has the infinitive for its object, and that it is part of a modifying phrase, which is used like an adverb or an adjective.

Below are given many illustrations of such phrases, with the experiments which show that they are phrases.

MODIFYING NOUNS

1. money to burn	money for burning
2. something to eat	something for eating
3. lunches put up to take out	put up for taking out
4. rooms to rent	rooms for renting
5. an ax to grind	an ax for grinding
6. a lesson to learn	a lesson for learning
7. no cause to worry	no cause for worrying

*See note in the Appendix, page 452.

MODIFYING ADJECTIVES AND ADVERBS

1. too steep to climb	too steep for climbing
2. too heavy to handle	too heavy for handling
3. too long to do in an hour	too long for doing in an hour
4. too big for me to tackle	too big for tackling—for me
5. sure to see you	sure of seeing you
6. pleased to hear it	pleased at hearing it
7. anxious to find out	anxious about finding out
8. too swiftly to be caught	too swiftly for being caught

MODIFYING VERBS

A prepositional infinitive with verbs nearly always shows purpose: "I went to hunt for it" means "for the purpose of hunting"; "he came to save us" means "for the purpose of saving"; "Columbus sailed west to go east" means "he sailed for the purpose of going east"; "they gave their lives to free us from bondage" means "they gave their lives for the purpose of freeing us."

1. drinks coffee to keep awake	for keeping awake
2. returned to find his child	for finding his child
3. stayed to have another dance	for having a dance
4. chopped wood to heep healthy	for keeping healthy
5. sells papers to earn money	for earning money
6. went to be operated on	for being operated on
7. climbed to get a view	for getting a view

The gerund is merely an experiment. Be cautioned at this point that the phrases in the examples are *to keep, to find,* etc. After you have grown familiar with "for keeping" you are apt to think that you are reciting about a gerund. You are not doing anything of the sort. You are merely using a test, merely experimenting with a gerund, to find out whether the infinitive is a phrase; if it is, then you are to say: "*Keep* is an infinitive, the object of *to;* the phrase *to keep* modifies *drinks.*" "*Find* is an infinitive, the object of *to;* the phrase *to find* modifies *returned.*" *Have* is an infinitive, the object of *to;* the phrase modifies *stayed.*"

The infinitive after *going*. The infinitive after *going* is as common as it is hard to analyze. In "I am going to buy some candy," we cannot call *to buy* either an object or a predicate nominative. All we can say is that it is more like a phrase than anything else; it is comparable to "I am going for (the purpose of) buying." The best way to handle it in grammar work is to say, "*To buy* is a phrase modifying *going*, like *going for buying*."

Non-restrictive infinitives. If we say, (1) "He returned *to find* his lost child," we are using a restrictive phrase, meaning "for the purpose of finding." What, then, must the following sentence mean? (2) "He returned as fast as possible only to find his child dead." A father would not "return for the purpose of finding his child dead"—unless he were a maniac. The *to find* in number 2 is an entirely different construction; it is the opposite of restrictive. It must be separated to show that it is not restrictive: "He returned as fast as possible, only to find his child dead."

"Object of *to*" is always second choice. Since the *to* is so often a preposition, and since this explanation is easy and attractive, students usually grow fond of it and like to say off-hand, without thinking, "Object of *to*." They are apt to study carelessly unless the teacher insists that "object of *to*" must be second choice. Always think of the other explanations first. Remember that infinitives are often predicate nominatives: "It was not *to be seen*." "By nine o'clock next morning the clouds appeared *to be drifting* away."

EXERCISE

In the fifteen sentences on the next page there are twenty-eight infinitives. Those in the first six sentences are for the most part not phrases; in the last nine they are mostly phrases. Only two or three are really debatable. Prepare your written work according to the Model.

SENTENCE	MODEL
This was not a fitting time to test the engine; the judges tried to be fair, but there were too many hills to be climbed.	Test is the object of to; the phrase modifies time. To be is the object of tried. Be climbed is the object of to; the phrase modifies hills.

1. All goods delivered at this warehouse are to be shipped to the consignee within five hours.

2. The terrific explosion that resulted is said to have been caused by the carelessness of a night-watchman.

3. He scoured the woods for three hours to find that lost watch.

4. It is our business to try to get a good price; it is no concern of ours to inform customers where it is possible to buy cheaper.

5. If you pay no attention to a friendly warning, I shall be forced to resort to a different kind of treatment.

6. It is incumbent upon the chairman of a meeting to preserve good order, but he needn't suppose himself to be a kind of army officer; he is not appointed to issue orders to inferiors.

7. Who is to blame for my being late?

8. The only thing that remains to be done is to build a stile over the barb-wire fence.

9. Massachusetts has appointed a Minimum Wage Commission to investigate conditions in the clothing industry.

10. In order to be on the safe side we agreed to pay him a good round price to take care of our boat during the winter.

11. My only reason to doubt his word is that he was such a long time in answering.

12. I don't feel as able to undertake things as I did once; I'm not a good man to lead you in such an undertaking.

13. Oh, there's nothing to do about it. You paused to think, and so lost a chance to have a trip to Europe.

14. I know something to use for a strained muscle—a rubber binding that is strong enough to keep the muscle from working too freely.

15. Logan was astonished to hear the sound, for he had supposed they were going to give warning.

SENTENCE LESSON 62

More about Infinitives

Purpose of the lesson. This lesson takes up very few new principles. By showing further illustrations it aims to make clear the one useful idea: "Infinitives are always like nouns."

Infinitives of several words. Infinitives, like participles, may consist of two or three or four words.

1. *To have lived* with him is a liberal education.
2. Mrs. Dunnington thought we ought *to have given* more money (object of *ought*).
3. *To have been* less heedless would have been his salvation.
4. *To have been kept* there all night would have spoiled our plans for a week.

Objects of verbs and infinitives. Infinitives are very common after *let* and *allow*, and are sometimes used after *give*.

1. Don't let me *die* here.
2. Please allow me *to help* you.
3. We gave him *to understand* that he was not wanted.

These are somewhat like "grant me something," in which the pronoun is the indirect object. Explain these infinitives as objects of *let* and *allow* and *gave*.

An infinitive may be an objective predicate after an infinitive.

I desire to have him *come*.

"Please go at once" sounds just as if *go* were the object of *please*, but *please* and *go* are both verbs. *Please* means "if you please," and *go* gives a command.

Object with an expletive. You were told in Sentence Lesson 26 that *it* is frequently used to pry the real subject around to a position after the verb. Instead of saying "To see is hard," we may say "It is hard to see." In a similar way *it* is used to pry an object around to a position after its objective predicate. Instead of "The haze made to see hard," we say "The haze made it hard to see." But *to see* is the object in either case, and *hard* is the objective predicate. Other examples of infinitives used as objects after the objective predicates are:

1. We thought it best *to sell.*
2. This noise makes it hard *to study.*
3. We found it easy *to climb* the hill.
4. Roy called it unfair *to ask* such a question.
5. Doctors call it bad for the health *to swim* after a hearty meal.

Objective predicates. Infinitives used as objective predicates are very common in our everyday speech.

1. I saw a trout *take* my bait.
2. We watched the leaves *turn* red.
3. Jim felt the boat *move.*
4. Can't you hear him *breathe?*
5. I made him *eat* a square meal.
6. We wanted him *to see* the show.
7. They wished her *to visit* them.

Predicate nominatives. Some students have to be reminded frequently that infinitives may be predicate nominatives.

1. We are *to start* at nine o'clock.
2. He was expected *to arrive* last night.
3. They were *to have advanced.*
4. I am *to leave* shortly.
5. His politeness to the jeering Mexicans was thought *to be* merely his fear of the mob.
6. He was about *to give* up in despair.

In the last sentence the infinitive is modified by the adverb *about* meaning "nearly," as in "about ready," "about fifty."

After *seems* and *appears*, and after some passive verbs, infinitives are predicate nominatives.

1. He seemed *to grow* dizzy, was seen *to waver* for a moment, and then *fall* headlong.
2. The firemen appeared not *to have noticed* him, for they had not got a net ready.
3. This was thought by the crowd *to be* absolutely criminal carelessness.

Retained object. It is well to think of "predicate nominative" when you are studying an infinitive after a passive verb, but it is also necessary to think of other possibilities. When you see "He was allowed to go," think. Notice that this might be changed to "They allowed him to go," in which *to go* is the direct object. In the passive form it is a retained object. Always keep your wits about you.

Prepositional phrases. In Sentence Lesson 25, we studied phrases like these: "He was, in short, an ugly customer," "They can, without doubt, do better tomorrow." "In fact, there is no such thing." "He was utterly astonished, of course." These phrases, we learned, modify the verbs. *In fact* modifies *is; of course* modifies *was*.

In an exactly similar way infinitives that are the object of *to* may form phrases which modify verbs:

1. *To tell* the truth, I *don't know*.
2. Folsom, *to be* sure, *was* not present.
3. Well, *to make* a long story short, I *will say* that three of the company never returned.

Such infinitives often modify an understood verb.

To sum up, [I *will say* that] there are three uses of *it*.

In the sentences on the top of the next page we say that *to* is a preposition, and that the phrases modify the verbs, because we cannot think of any nouns that could be the objects of the verbs if we put them in place of the infinitives.

1. I happened to *be* on the platform. [We cannot think of any noun that could be the object of *happened* in this sentence.]
2. They chanced to *discover* a cheap lodging.
3. James is willing to *sell* his pony.
4. She was ashamed to *ask* a higher price.
5. Shep pleaded to *go* along with us.
6. Mr. Nason is aspiring to *be elected* to Congress.
7. Our guide failed to *appear*.
8. He cautioned us not to *go* (="against going").

We do sometimes use the verbs *will* (sentence 3), *plead* (sentence 5), and *fail* (sentence 7) with objects, but our feeling about the above sentences is that they mean "for selling," "for going," "of appearing." So "forced us to submit" means "forced us to submitting."

Confusion with nouns. Never jump to a conclusion about any infinitive. Look the sentence over carefully before deciding. Sometimes careless students think that a noun is an infinitive just because it happens to have *to* before it.

1. I was just getting to sleep.
2. I am going to sleep ten hours.

In the first sentence *sleep* is a pure noun; in the second sentence *sleep* is an infinitive, the object of *to*.

EXERCISE

Prepare written work on all the infinitives in the following selections, briefly explaining the construction of each.

1. This seems to be the proper moment to realize how completely the term "aëronaut" has changed its century-old meaning. Until recently only the balloonist might still claim to be a true aëronaut, fearless of the elements, rising to extreme altitudes, and traveling long and far. And though ballooning has lost some of the fascination it used to have, yet it remains for the simple, old-time, wind-driven gas-bag to give us the lure of sailing into limitless space.

2. To be sure, it seems to be perfectly safe.

3. Glumdalclitch happened to be at the other end of the room, and the queen was in such a fright that she lacked presence of mind to assist me. But my little nurse ran to my relief and took me out, after I had swallowed above a quart of cream. I was put to bed. The dwarf was soundly whipped, and, as a further punishment, forced to drink up the bowl of cream into which he had thrown me; neither was he ever restored to favor. This is the way he contrived to play his scurvy trick upon me: he had watched for an opportunity when Glumdalclitch was at the sideboard, had mounted the stool she stood on to take care of me at meals, and had wedged me into a marrow-bone above my waist. It was nearly a minute before anyone knew what had become of me, for I thought it beneath my dignity to cry out.

4. Well, to be perfectly frank with you, I haven't any money.

5. I am now about to tell you one of the oddest things that ever occurred to prevent a man from realizing his ambition. Do you care to hear it?

6. "Day is the time to sleep," thinks the possum; "and if owls want to share my bed and roost upon me, all right." I left him to finish his nap.

7. During the hour of this lesson the girl was allowed to learn her geography, or to work her sum for the next day.

8. And, to conclude, he is too nervous for such an undertaking.

9. The wife of the Viking lived in constant pain and sorrow. Her heart clung to the little creature, but she dared not explain to her husband the circumstances in which it was placed. He was expected to return shortly; and were she to tell him, he would very likely, as was the custom at that time, expose the poor child in the public highway, and let anyone take it away who would. The good wife of the Viking could not let that happen, and she therefore resolved that he should never see the child, excepting by daylight.

SENTENCE LESSON 63

The More Difficult Gerunds

The difference between gerunds and nouns. Sentence Lesson 21 introduced us to gerunds. They are somewhat like verbs, because they may have objects and predicates and may be modified by adverbs; but they are more like nouns, because they have the uses and the modifiers that nouns have.

1. What prevented his *being* popular?
2. The cause of the ship's *stopping* was unknown.
3. We heard some loud *whispering*.
4. By *separating* the sheep from the goats we can count the herds.
5. We approved of their *dividing* into squads.
6. It is a custom of five years' *standing*.

Gerunds, indeed, sometimes grow into pure nouns.

1. He is in good and regular *standing*.
2. Mr. Rowe was a man of sound *understanding*.
3. His *failings* leaned to virtue's side.
4. She saved all his *earnings*.
5. It hurt my *feelings*.
6. Here is a good *opening* for a business.
7. You should be dressed in warm *clothing*.
8. I have a great *liking* for that fellow.

How can we tell whether an *ing* word is a gerund or a noun? The only test by which we can decide is this: "Does the word name an action? *Earnings* (in 4) is not the name of an action, but means "the money that has been earned"; *clothing* (in 7) comes from a verb, but it means "a protection worn on the body"; *liking* (in 8) means "fondness." Therefore these words are not to be called gerunds in these sentences. But whenever you find them naming actions (as in the first group of examples in this lesson), they are gerunds. In case of doubt call the word a gerund.

Gerunds of several words. Either active or passive gerunds may consist of two or three words.

1. He resented *having been seated* so far back.
2. We charged him with *having stolen* the watch.
3. She told of his *being discovered.*

Gerunds with *worth*. In "That is worth ten cents" *cents* is adverbial, modifying the predicate adjective *worth*. In "worth knowing," "worth thinking about," etc., we have similar cases; the gerunds are adverbial, modifying *worth*.

Understood prepositions. Several centuries ago people commonly said, using gerunds with *on*, "I'm going on fishing," "went on hunting." These were slurred down to "a-fishing," "a-hunting," and now the preposition has disappeared. Unless you knew about this "understood preposition," you could not explain the gerunds in *go swimming*, *went hunting*, etc.

Participles that look like gerunds. We have a gerund in "He didn't like my *talking* so loudly"; it is modified by the possessive *my* and is the object of *did like*. We ought to use possessive pronouns before such gerunds.

1. William told of *his cheating.*
2. Excuse *my passing* in front of you.
3. Have you heard about *his making* the team?
4. We don't know of *their* ever *failing.*

And sometimes a possessive noun is used before such a gerund.

I can't think of any reason for my *father's refusing* his permission.

But a noun is more often followed by a participle.

1. Have you heard of a dictionary *being* used?
2. Do you know of the Express ever *being* two hours late?
3. He told a yarn about the steamer *coaling* in twenty minutes at Nagasaki.

Being and *coaling* are participles that modify *dictionary*, *Express*, and *steamer*.

Gerunds compounded with nouns. When the gerund comes first in a compound word, the word is a noun: *voting-booth, turning-point, steering-gear.* Suppose you read about "a sleeping man in a sleeping bag"; the bag appears to be sleeping as well as the man. Yet it is really "for sleeping in"; *sleeping* is a gerund; the hyphen should be used to prevent confusion.

When the gerund comes last in a compound, it is the important part; the compound is a gerund: *rail-splitting, line-bucking, fly-fishing.*

Gerunds not compounded. Just as any noun may sometimes be used to describe another noun (*fountain pen, a telephone message*), so gerunds sometimes describe nouns—as in *a spelling test, for selling purposes.* These are not participles, for a test never does any spelling, nor does a purpose do the selling; they mean "a test for spelling," "for purposes of selling."

EXERCISE

Prepare written work on all the gerunds in the following selections, saying whether each is active or passive and giving its construction as a noun. Be sure that you put no participles in your list.

1. He had had so much practice in writing without looking that he could scribble the note on the pad in his pocket.

2. The Morgan banking business finally became a controlling factor in American finance.

3. I attempted to persuade him of the naughtiness of showing reluctance to meet his father; still he obstinately resisted any progress toward dressing, and I had to call for my master's assistance in coaxing him out of bed.

4. More than once, in climbing apple-trees, I have put my hand upon a tree-toad, not distinguishing it from the patches of gray-green lichen upon the limbs. But there is less of wonder in the tree-toad's ability to change his colors than in the way he has of changing his clothes. He is never troubled with the getting of a new suit; his labor comes in caring for his old ones.

5. The wife told of her husband's delight when he learned that the children were studying planting and cultivating gardens. For him the only tilling of the soil, which he had loved so well back in Italy, had been excavating for the new subway. At night he heard with joy and pride his children tell of the plants they were growing.

6. The traditional instance of the coming of luck to Nassau as a result of an American situation was, of course, the blockade-running of the Civil War. Then ship masters and owners from the Bermudas and the Bahamas made tall money and took tall chances in getting cotton out from Richmond. Reading the narrative of these flights, as a certain king-captain of them all has written them down, is like reading an Odyssey.

7. Although he kept looking about for any possible way of increasing his income, the only method he could find for bettering his condition was the very humble occupation of ushering in a movie theater.

8. The next morning, after being refreshed by a long sleep, he apologized for having acted so unreasonably.

9. If Australia ever becomes a prosperous country, this bay will be the cause of its prosperity. The excellence of its climate, which is as near to being perfect as any in the world, the fact of its affording the best anchoring that is to be found on the whole coast—all fit it for becoming a haven of first importance.

10. After having pointed out how dangerous their quarreling might be, we quit trying to make any further effort toward stopping their continual wrangling.

11. The Dutch made the natives of those islands stop raising food-products for their own use and spend all their time in producing what was needed for the Dutch to make money.

12. Because of the boys' recklessness in turning that dangerous corner their coasting privilege was taken away.

SENTENCE LESSON 64

Analysis of More Difficult Simple Sentences

SIMPLE SUBJECTS AND VERBS

Imperative sentences. The subject of an imperative verb is seldom expressed. It is usually *you* understood. In analyzing put this understood subject in parentheses.

Late in the afternoon, but before six o'clock, come again to tell me about your trouble in finding a job.

FRAME

(you) come (1)

MODIFIERS

(1) { late in the afternoon
but
before six o'clock
again
to tell me about your trouble
in finding a job }

Omitted subjects and verbs. Subjects and verbs of interrogative sentences are sometimes understood. "Why take all that trouble?" means something like "Why *do you* take?"

***Ing* modifiers of the verb.** The following constructions with *ing* words modify the verbs. *Speaking* (in number 1) is a remarkable kind of participle that has no noun to modify; the other *ing* words are prepositions.

1. *Generally speaking*, the mile run is dangerous for boys.
2. *Considering his ability*, he has done poorly.
3. *Barring accident*, we shall arrive on time.
4. *Regarding the second point* there is little to say.
5. *Owing to the speed-law* we had to slow down.

Nominative absolutes modify verbs. Nominative absolutes are modifiers of verbs. They often give some kind of reason.

1. *All things considered*, this is not so bad.
2. *His watch being slow*, he missed the train.
3. *My friend being unwell*, I had to travel alone.
4. *The sun having gone behind the cloud for a moment*, the island was no longer visible.

Nominative absolutes may tell the manner of an action.

There he lay, *his muscles twitching violently.*

EXERCISE

Show the frame and modifiers, the whole subject and the whole predicate, of the following simple sentences. There is only one subject and one verb in each.

1. Going to sell that watch, that Christmas present!
2. Look for a moment at this extraordinary picture of a man going over Niagara Falls in a barrel.
3. Is every movement of this fellow during the last seven weeks accurately known in your office?
4. To be perfectly frank with you, your record, judging by your own statement, is not at all good.
5. Knowing all about these crooked streets by daylight is very different from being able to find your way about at night.
6. He was of the aristocracy of the country, his family being of pure Spanish blood and of great importance in Mexico.
7. The captain stood on the quarter-deck, his eyes flashing with rage and his face as red as blood, swinging the rope and yelling to his officers.
8. Picking himself up and shaking his fist at the man on the omnibus, he called out something about "getting even before tomorrow morning."

SENTENCE LESSON 65

Analysis of More Difficult Simple Sentences—Continued

COMPOUND SUBJECTS AND VERBS

Example of analysis. If an untrained student wanted to give a description of how a family made a disturbance in a little church, he would have to depend on some compound form like "The daughters were, *and* the sons were, *and* the parents were, *and* they caused." In the following sentence the compound form is avoided by making every subject apply to every verb.

The handsome, supercilious daughters, the dashing sons arrayed in the extremity of fashion, and the haughty, pompous parents were a cause of wonderment to the country people and stirred up quite a commotion in the little church.

FRAME

		(pred. nom.)
the*daughters (1)	were	a cause (4)
the sons (2)	and	(obj.)
and	stirred (5)	a commotion (6)
the parents (3)		

MODIFIERS

(1) { handsome, supercilious }

(2) { dashing, arrayed in the extremity of fashion }

(3) { haughty, pompous }

(4) { of wonderment, to the country people }

(5) { up, in the little church }

(6) quite

*Much space can often be saved by placing articles with the subject

EXERCISE

Analyze the following sentences, all of which contain either a compound subject or a compound verb, or both.

1. On the twenty-fifth of July, late in the afternoon, we broke up camp, with the usual tumult and confusion, and moved once more, on horseback and on foot, over the plains.

2. Borrowing money from a thrifty cousin on the plea of wishing to better herself "in the States," Lily made the passage to America in the steerage, and landed in New York, sick, broken-hearted, and terror-stricken.

3. The loss of a housekeeper at this critical time and the disappearance of the cook forced him to do his own work and obliged him to get his own meals and to attend to all the household drudgery.

4. Gaston, completely taken by surprise, sat motionless in his chair, gripping the edge of the table with his hands, and stared at the grim figure by the door.

5. Building such a furnace in such a marvelously short time meant team-work in industry and required enthusiasm, loyalty, and efficiency of the highest order among a thousand workmen, speaking many tongues, but all intent upon one purpose—the breaking of the world's record for quick construction.

Sentence 5 is a fine illustration of how useful this analysis is in learning to compose good sentences. The untrained student never could use such compound verbs as *meant* and *required*, never could modify *workmen* by *speaking* and *intent*, never could complete the sentence strongly by using a gerund in apposition.

6. Long after leaving him, and late that afternoon, in the midst of a gloomy and barren prairie, we came suddenly upon the great trail of the Pawnees, leading from their villages on the Platte to their hunting-grounds, and met a concourse of thousands of savages.

7. But I compelled her to sit down on a chair, and made her drink, and washed her pale face, chafing it into a faint color with my apron.

8. The twinkling lights in the valley grew brighter and brighter and more numerous, and could be seen moving to and fro through the streets of a village.

SENTENCE LESSON 66

More about the Structure of Complex Sentences

Example of analysis. Here is the analysis of a complex sentence that contains a compound subject and a compound verb in the independent clause.

A man who did not know how he could earn a dollar a day and a woman who could not make a loaf of bread if her life depended on it were now penniless and had to support themselves and the three children that were dependent upon them.

FRAME

		(pred. adj.)
a man (1)	were (4)	penniless
and	and	
	(obj.)	(obj.)
a woman (2)	had to support	themselves
		and
		the children (5)

MODIFIERS

(1) who did not know how he could earn a dollar a day
(2) who could not make (3) a loaf of bread
(3) if her life depended on it
(4) now
(5) three that were dependent upon them

The childish "and." If a child had to express the ideas in that complex sentence, he would be likely to say: "This man couldn't earn a dollar a day, **and** the woman couldn't make a loaf of bread if her life depended on it, **and** now they were penniless, **and** they had to support themselves, **and** they

had to support the children too." The experienced writer used *and* to join two nouns or to join two verbs. He put all but one statement into subordinate clauses.

EXERCISE

Analyze the complex sentences given below. Four of them have compound subjects or compound verbs in the independent clause.

1. When the little swimmer has mastered the front dive, allow him to dive off and, upon coming to the surface, drift along on his face, doing what is known as the "dead man's float."

2. The explosion of the powder so startled the thief that he found himself looking down the barrel of the dentist's revolver before he could assemble his wits and escape.

3. When she wanted to know how much money I was worth and who my ancestors were, I had to confess that, though my father was president of a bank, I hadn't a cent in my own name.

4. After another hour of dusty tramping, during which he three times asked his directions from the tourists he met on the trail, he finally brought his companion to the Axis Inn and turned him over to the parents he had run away from.

5. He was tickled to death with the notion and enjoyed his new job immensely until, after the second load of about a hundred pounds, some cowardly assassin shot at him from the brush one morning about the time the stage went down past his ranch.

6. At length, however, we came upon a forest tract, and had no sooner done so than we heartily wished ourselves back among the rocks again, for we were on a steep descent, among trees so thick that we could scarcely see a rod in any direction.

7. He took it on the palm of his right hand, then put it close to his eye to see what it was, and afterward turned it over several times with a pin that he held in his left hand, but could not make out what it was.

8. Codfishing is a dangerous business, because the fishing-grounds lie in the path of the huge ocean steamships, which plow through the fogs at high speed and not infrequently crash into a fishing-vessel, cutting it in two and destroying life.

SENTENCE LESSON 67

Uses of *it*

***It* is independent.** Since the pronoun *it* looks insignificant, careless students are likely to "stick in a comma" before it and speed along. Hence a study of the little pronoun will be useful if we learn to realize that it is grammatically an independent and important word.

This pronoun seems "little" for two reasons: (1) it has only two letters; (2) it refers to what we already have in mind. Students who are deceived by the "littleness" of it might write it on the board in heavy capital letters two feet high, with a label: "This is big enough for a semicolon."

It is used in three ways.

(1) *It* referring to an antecedent. *It* stands in place of some noun or idea previously mentioned. *It* is not dependent, like *which*, but forms independent statements, written after semicolons or periods.

1. We liked the house; it was well planned.
2. The view is extensive; it is also striking.
3. Charity is the greatest virtue. It may, however, be an evil.
4. We ought not to delay; it may be dangerous.
5. It is the most astonishing news that ever came over the wires.
6. It is merely a wild dream.
7. Play for us; it will cheer us up.

In 1, 2, and 3 *it* stands in place of nouns; in 4 *it* represents the infinitive *to delay;* in 5 and 6 *it* refers to some news or scheme mentioned in a previous sentence.

But what can *it* refer to in the seventh sentence? Be wary of such a vague use. Always make sure that an *it* is really

referring to some noun or noun-like word. Never allow *it* to refer to an adjective.

Mr. Harding was a very *generous* man to us, but he always managed to conceal *it*.

The pronoun should not refer to the adjective *generous*, but to some noun, such as *generosity*.

(2) **Impersonal *it*.** An "impersonal" *it* has no antecedent; it does not refer to any noun, nor to any object or force that we can think of.

1. It may rain.
2. It looks as if it might snow.
3. It is getting dark.
4. It is clearing in the west.
5. It was a cloudy day.
6. It seldom thunders in March.
7. It is five o'clock.
8. It was nearly Easter.

This impersonal subject is used mostly of weather and time. But there are other idioms—e. g., "It is going hard with him." "Has it come to this?" We are not thinking of anything that is raining or that is five o'clock or that is going hard; *it* simply means "the fact about the weather," "the fact about the time of day," "the fact about his business."

It is also used as an impersonal object, not referring to any thing or idea.

1. We are roughing it here.
2. I am going to fight it out on this line.
3. Confound it!
4. Oh, have it your way!
5. You're in for it now.

(3) **Expletive *it*.** We have already studied the very common use of *it* for pushing infinitives and clauses on to a later position in the sentence.

{ *To see the reason* is hard.
{ It is hard *to see the reason.*

{ *That he has retired* is announced.
{ It is announced *that he has retired.*

A similar use of *it* is seen with the following nouns and phrases, in which an unpleasant repetition is avoided by omitting the repeated word and by putting the modifying phrase at the end of the sentence.

The way to London is a long way.
It is a long way *the way to London.*
It is a long way *to London.*

There may be the same pushing of a relative clause to the end of a sentence.

The person who spoke was not Holt.
It was not Holt *the person who spoke.*
It was not Holt *who spoke.*

The thing that he wanted was not popularity.
It was not popularity *the thing that he wanted.*
It was not popularity *that he wanted.*

That does not refer to *popularity*, but to some understood "thing" which was decidedly not popularity.

Questions are transformed by the same operation.

Is *that person that is coming* Joe?
Is it Joe *that person that is coming?*
Is it Joe *that is coming?*

The relative does not refer to *Joe*, but to some person, not yet recognized, whom we are asking about.

The test for an expletive is this: Is there another real subject (or object)?

To sum up the whole lesson—there are three uses of *it:*

1. As an ordinary pronoun referring to some noun-like word previously named.

2. As an impersonal subject or object, not referring to anything that we can name.

3. As an expletive standing in place of the real subject (or object), which it has pushed on to a later position.

EXERCISE*

Explain the use of every *it* in the following sentences.

SENTENCES	MODEL
1. We thought it best to use iodine on the wound; for it had been made by a rusty nail, and we knew that it is wise to be careful in such cases.	1. (*a*) It is expletive, in place of the real object to use. (*b*) It has an antecedent, wound. (*c*) It is expletive, in place of the real subject to be.
2. It was not we who started the fight.	2. It is expletive, in place of the understood "persons."
3. It is not working the problems that I dislike.	3. It is expletive, in place of an understood "work" or "task."
4. It was all on fire.	4. It has an antecedent in the preceding sentence.

1. It now became intensely cold in Canada.
2. Is it right to go without permission?
3. Who is it that keeps tapping that way with his fingers?
4. It was all worn out before we threw it away.
5. It is funny to see him try to stop it.
6. Will it ever be day?
7. The young cockerel thought he could lord it over us.
8. What is it you have in your hand?
9. When it was almost noon, they hauled down the flag and stowed it away.

*Further exercise is on page 416.

SENTENCE LESSON 68

Parentheses

Rule 18. Put in parentheses any matter that you think is really needed as a side-remark of explanation.

1. If we add to this the average railway rate from the local shipping-points to all seaports (40 cents a hundred), we see what a fair estimate of the cost is.

2. I robbed that home one spring of its entire batch of babies (no one with any love of wild things could resist the temptation to kidnap young flying-squirrels) and tried to bring them up in domestic ways.

Comment

1. In the sentence about "estimating the cost" the writer's main purpose was to show how we get at the cost, but he thought some readers would like to know the figures for the railway rate; so he added the information in parentheses. In the sentence about the flying-squirrels the author felt that it sounded rather brutal to speak of stealing babies; so he put in a long and slightly humorous explanation to show that he stole because he loved the babies so much.

2. Sometimes appositives are put in parentheses.

These Kanakas (Sandwich Islanders) had very peculiar names.

These parentheses mean "I will explain, so that you may not misunderstand." And that is what parentheses always mean.

3. Parentheses are helpful to a reader for inclosing a series of appositives, so that the eye can see the whole arrangement at a glance. In the following form the eye sees a lot of items looking all alike.

Four of us, Hugh, Arvin, Horace, and Walker, not wishing to vote, the other three, Gregg, Paul, and Chester, could not carry the motion.

Parentheses make the two parts of the sentence stand out.

Four of us (Hugh, Arvin, Horace, and Walker) not wishing to vote, the other three (Gregg, Paul, and Chester) could not carry the motion.

4. The words within parentheses are punctuated just as they would be anywhere—with one exception: a sentence within a sentence has no capital or period.

If Cary wins (we think he will), how happy I shall be!
Cary may win (Mr. Roe tells me); how happy I am!

5. There is never any mark of punctuation before a parenthesis except for some extraordinary reason. The mark after it must be the one that is required by the words before it, as in the sentences about Cary.

6. An explanation of our own in a passage that we quote is put in brackets.

When sparkling stars twire [twinkle] not, thou gild'st the even.

7. Parentheses are not much needed in school writing. If an occasional student becomes over-fond of them, he should ask himself whether all his explanations are needed; if they are needed, it is likely that they should be put in as modifiers. One very tiresome use of parentheses is to tell about names—thus: "(for that was his name)" or "(I forgot to say that that was the name he went by)." Don't tell about names or your forgetfulness in parentheses.

EXERCISE

Punctuate Leaf 52, putting parentheses around the side-remarks of explanation. Don't take it for granted that there is such a side-remark in every sentence.

Also punctuate the miscellaneous sentences on Leaf 53.

SENTENCE LESSON 69

Dashes for Parentheses

Rule 19. A pair of dashes may include parenthetical matter.

My second reason—it is the chief one—is that there ought to be some reward for high marks.

Comment

1. If a writer wishes to step aside from his main business to give information, he may use parentheses; but if he wishes to add more emphasis or interest, he uses dashes. In the following sentence the author wants us to realize how large a share "many of them" are.

Many of them—one-half it is estimated—will remain at home.

2. Dashes may set off appositives more conspicuously.

These two bodies—the House of Bishops and the House of Deputies—are thoroughly democratic, for they are elected by the rank and file of church-goers.

This use is specially helpful for a series of appositives.

The other two-thirds comprise exports employed both in war and peace—breadstuffs, cotton goods, leather, glassware, etc.

In the following sentence the first comma is correct according to rule, but it makes us think that the man had four things to eat: "He sometimes regaled a friend with a plain dinner, a veal pie, a leg of lamb, and a rice pudding." A dash would show that the last three items explain *dinner*.

He sometimes regaled a friend with a plain dinner—a veal pie, a leg of lamb, and a rice pudding.

3. Appositives that thus help out the principal meaning of the sentence are often introduced by such parenthetical words as *namely, that is, for example, for instance,* or by such non-parenthetical words as *such as, like.*

1. Five nations—namely, England, France, Serbia, Italy, and Russia—were represented in that one army.
2. Nearly 18,000,000 pounds of rubber—that is, over a third of the total quantity imported—was used for boots and shoes.
3. Some of the adverbs—like *however* and *nevertheless*—are almost always parenthetical.

4. Such "dashed-off" appositives very commonly come at the end of a sentence.

His in-curve broke at the same point—namely, about fifteen feet in front of the plate.

5. What comes between dashes is not to be capitalized, nor can a period be used with it; but question marks and exclamation marks may be used.

I longed—oh, how I longed!—for a drink of lemonade.

6. It was customary a generation ago to use commas with dashes, and in literature you will frequently see this combination. But the custom is dead. Never use a comma or semicolon in connection with a dash.

7. We have learned that a colon is used before quotations or sentences or lists of items to introduce them formally. It may be used in the same way before appositives.

Two old maxims were forever on his tongue—namely: A bird in the hand is worth two in the bush, and Don't count your chickens before they're hatched.

EXERCISE

Punctuate Leaf 54, every sentence on which has a group of words that ought to be set off by dashes. Punctuate Leaf 55, which contains a miscellaneous lot of sentences.

SENTENCE LESSON 70

The Dash for an Abrupt Change

Rule 20. A dash is used to indicate an abrupt change in either (1) the thought or (2) the grammatical structure of a sentence.

1. He is the hardest-working creature in the world—when anyone is looking.
2. Nerve, "sand," everlasting cheerfulness—these are what endeared him to us.

Comment

1. The dash in the first sentence above brings in an unexpected turn of thought, as it does in the two following sentences.

1. Of course they failed miserably—failed to make a lot of money.
2. And there the jealous Anna discovered them—merely "happened" to find them, of course.

It is of use to authors in a great variety of ways for giving life and interest to sentences, instead of rounding them out in a normal, ordinary way.

1. She had lost that small security and had gained—what?
2. Come here, Eli—isn't that your name?

2. In the second sentence given under the Rule the author begins with a list of three qualities that made the man popular—then breaks off abruptly, sums them up with the words *these*, and completes a sentence. *These* is in apposition with the three nouns. Another illustration is

The long, whitewashed farm-house, the massive stable. the white dairy, the giant ricks of hay—all were photographed upon his mind.

3. Young writers often make an abrupt change of construction without realizing what they have done; and since their thoughts are closely connected in meaning, they "stick in a comma" and hurry on. The right use of a dash—notice the "right"—would prevent a world of sentence-errors. Commas in the following examples would cause sentence-errors.

1. Let's go in—this is something I've always wanted to see.
2. I'm growing downright stupid—I can't work at all, nor think of anything.

But this lively mark ought to be employed with care. Use it only when you want to give an impression of abruptness and change. Your reader doesn't care to be jerked about too often with quick turns of speech.

Story-writers use the dash frequently for indicating all kinds of quick turns of thought, broken-off constructions, excited exclamations—any sort of disconnected speech that is not formulated in sentences.

"The way you sang that song—I'm so proud of you—I—I'm—I'm running over with pride."

The double-length dash shows that the speaker stopped abruptly. No period is needed after it.

"You ought to know," retorted Miss Holley, "that you"———

EXERCISE

Punctuate Leaf 56, on which every sentence contains some expression that ought to be set off by a dash—or by two dashes. Punctuate the miscellaneous sentences on Leaf 57.

SENTENCE LESSON 71

The Marks Become Our Servants

The simple outline of all the rules. All the punctuation that we have studied may seem like a big array of knowledge, yet the principles of all the rules can be put into one short list. (Numbers at the right refer to Rules 1-20.)

Comma

1. To separate items in a series
   - (*a*) Similar words, phrases, or clauses 3
   - (*b*) Appositives 4
   - (*c*) Addresses and dates 5
2. To set off disconnected expressions
   - (*a*) *Yes, no,* nouns of address 1, 2
   - (*b*) Parenthetical words 6, 8
   - (*c*) Non-restrictive clauses 9, 10, 11, 13
   - (*d*) Introductory clauses 12
   - (*e*) *And* that does not join two similar items 14
   - (*f*) Quotations 7

Semicolon

1. Double-comma 16
2. Half-period 17

Colon introduces 15, 19

Parentheses show by-the-way information 18

Dash

1. Show important explanation 19
2. Show abrupt changes 20

The rules might be learned unconsciously. We have been learning this code of rules carefully in school, but most editors

and authors acquired it in a very different way—absorbing by it gradually from their reading. They have "picked it up" or "felt their way" to it or "trusted their instincts," and hence many of them deny that there are any "hard-and-fast rules." But if you examine anything they write, you will find that they actually do follow by their "instinct" just the principles that you have been studying as school exercises. They have learned by noticing what others do—just as professional baseball players or chauffeurs gain their knowledge, not out of books, but from the life they live.

If any of us had been brought up from childhood in the daily practice of sentence-making, daily copying of good sentences, we should have no need of twenty "rules." But most of us have not had any such experience. We have grown up without observing commas, and are as unacquainted with semicolons as an immigrant is with professional baseball. We have to secure the information quickly, in compact form, out of a book.

Our definite knowledge is a good servant. Now that we have knowledge, we should apply it. We are no longer working, from the outside, with the unpunctuated sentences of other people, deciding *what marks must be put into those given words;* we are the authors, expressing our own ideas, from the inside, and we want to use the marks to show other people clearly what *our* meaning is.

Look at a few illustrations of the difference.

1. From the outside we learned that an interrogative sentence should end with a question mark. Now, the words

Will you please come here

form an interrogative sentence, so that if you had found this on Leaf 7, you would have used a question mark. But how about it from the inside? You may know that the character in the story you are writing did not say this as a question. It was merely the polite way in which a mother asked a small

daughter to come to her. You *show a reader your meaning* by writing the sentence with a period, which means "This sentence is a polite command." So you would judge from the outside that

He is dead

is a statement. But an author may show us that it was actually spoken as a question—

He is dead?

There is no "hard-and-fast rule" about what mark must follow those three words, but the meaning of the mark that we use is hard and fast.

2. Suppose that on Leaf 14 you had found

That the one in the corner.

From the outside you argue that *the one* is in apposition with *that*, and so put in a comma. But if you are the author, you may want to show in your story that a detective who hated to use many words was telling an assistant which umbrella to bring him; he pointed with his finger and said "That" as an entire sentence; then, because the assistant had not seen the gesture, the detective spoke a pronoun and a modifying phrase as a complete sentence. So *from the inside*, as an author showing your readers how the people in your story talked, you may write:

That. The one in the corner.

3. Under Rule 2 we learned that *yes* and *no* are followed by a comma. Yet sometimes a semicolon, or even a period, is placed after *yes* and *no*. This is done because the author wishes to show that the word was spoken more like a complete sentence.

1. Yes; when will he call? 2. No. Don't make such a request again.

There is no "hard-and-fast rule" about what mark must follow those words, but there is an absolutely hard-and-fast piece of information conveyed to a reader by each mark. Compare the three following:

No, that's folly. No; that's folly. No. That's folly.

The comma means "Spoken as a mere adverb of reply, connected in meaning with *that's folly.*" The semicolon means "Spoken as grammatically independent, but connected in thought with what follows." The period means "Spoken as a separate sentence, showing that his refusing to assent was one complete thought." No author can change the meaning of the marks. He cannot reason out what he would like to have the semicolon mean, any more than a baseball player could "reason out" what a foul is.

4. Under Rule 17, all sorts of hard names were applied to the punctuating of a subordinate clause as if it were a sentence. Yet authors occasionally do this very thing. Why is it right for them if it is so entirely wrong for us? Because they, from the inside, may venture to show us that the clause is of independent importance—thus: "This proposal threw the old chief into a fit of violent anger. *Which was just what we wanted.*" "We know that there are many reasons why you should prefer to remain here, surrounded by all your home comforts. *That you love your corner as much as any cat.*" Even for an author this is venturesome. He will not often startle his readers by using punctuation to announce, "This clause is to be regarded as a sentence." Students are never allowed to do so in themes, because it is their business to show that they realize when they are using subordinate clauses. When they have shown that they know unfailingly what a subordinate clause is, and after their school or college education is completed, they are at liberty to be as peculiar as they like.

5. The same remarks apply to independent statements, especially to those made with personal pronouns. As was said under Rule 17, an author may prefer a comma in "Let's take

off our coats, it's so warm," because he knows just what that comma means. He argues that *so* shows an idea of comparison and that his second statement is subordinate in meaning; he uses a comma with his eyes wide open and his mind fully awake. Students may look forward to such liberty after they have proved that their eyes are always open and their brains alert.

EXERCISE

State what the authors meant by the numbered punctuation marks in the following sentences. Say why no commas were used before the starred *and*'s.

1. Ouch! My finger! (1) It's bleeding! (2)
2. You—(3) he saw you attracted me.
3. It grew in volume, (4) to break off sharp in a hard, coughing gasp.
4. Say, (5) the big fellow certainly can sing!
5. Then you sit down and* smoke a cigar and* swap a few stories, (6) and presently he is softening.
6. The old man poured some coffee again from the yellow jug, (7) and went on.
7. Tonight we'll have a feast, (8) like the old times.
8. Fetch me a torch, (9) some of you.
9. They abandoned their prey and* retreated up the rocks, (10) the soldiers after them.
10. She went at it, (11) then, in earnest.
11. She gave little Marcia a quarter and* sent the child forth to buy two kinds of soap—(12) human and laundry.
12. Dan kept his head cool and* his matches dry in this crisis; (13) but during the rest of the way all they had to cook was a few fat, muddy fish and,* for a delicacy now and then, lizards.
13. Dan made a step toward him, (14) and suddenly, with one leg in a patch of darkness that resembled shadow, fell into water up to the thigh.
14. Not the nephew, (15) I trust? (16)
15. Mr. McAllister—(17) I want—can you—I wonder if you would mind—I want to go to school.
16. Fifty dollars! Was he actually going to lend it to me! (18)
17. Call him, (19) then, but lose no time.

18. After that—(20) for ten years—my debts went up and* down; but for ten years following that period I steadily increased my bank-account.

19. "He'd take four thousand pounds," his father answered. (21) "Maybe less."

20. "No; (22) thank you," Grant replied a little surlily.

21. No, (23) thank you (24) Not any for me.

22. "One horse; (25) and there are three of us!" (26) said the Count.

APPENDIX

PART I

SENTENCES GROUPED FOR REVIEW AND SUPPLEMENTARY WORK

LESSON A

Constructions of Nouns

For each noun in the first thirty sentences below write a brief sentence explaining the construction. Follow the Model.

SENTENCE	MODEL
So sensitive are herring to acids that the scientists propose that they be used to detect chemicals in the water next summer.	Herring is the subject of are. Acids is the object of to. Scientists is the subject of propose. Chemicals is the object of to detect. Water is the object of in. Summer is adverbial, modifying be used.

1. I gave the porter a quarter.
2. The difference between Brutus and Antony appears clearly in their speeches.
3. He was a year in completing the house.
4. He uses a stethoscope, an instrument for the examination of the movements of the heart.
5. After one has lived eighty years, he thinks frequently about death.
6. He ran through the list very hastily, for there were no big items in it.
7. The shoe was several sizes too large.
8. He walked all the way to San Francisco.
9. This will be 750 feet high.
10. He can run a mile in five minutes.
11. They promised to be here an hour ago.

12. They named their place "El Nido."
13. He was elected secretary.
14. They considered McClellan a failure.
15. Above his head hung a red lamp.
16. This caused General Jackson a great deal of trouble.
17. They allow the clerks only one short vacation each year.
18. The conductor had once been a newsboy.
19. That lesson he could never learn.
20. That would have been a handsome Christmas present.
21. They called him "Counselor," a title which he did not deserve.
22. Monday will be my birthday.
23. Mr. Mellon, a wealthy banker, was appointed Secretary of the Treasury.
24. There was only one seat, a high-backed bench.
25. He might have been a wealthy man if he had not become an artist.
26. Before us stretched a remarkable scene, a series of sharp-pointed, snow-covered mountains.
27. That is not such a bad idea, but there is one thing wrong.
28. We walked down the slope to where the old mill was grinding a grist of flour.
29. Out of the scabbard flew his sword.
30. An old kerosene lamp would have been a blessing then.

Sentences for Additional Lessons

31. This is only a sample of what can be done.
32. Keep to the right.
33. They called this plant "Indian Corn."
34. We forgave the man, a simple-minded fellow, for the loss he had caused us.
35. Fisher was awarded second prize.
36. Swiftly sailed the ship.
37. Charles, where is the ticket I gave you last night?
38. This ought to be the right answer, but, according to the book, it is an entirely wrong result.
39. A Belgian cottage is merely one kind of real estate.
40. "Bully," a word that I abominate, may some day be a respectable adjective.
41. O earth, I will befriend thee.
42. He gave the king his unhesitating obedience.
43. You ought not to bear an old friend a grudge if he meant no harm.

44. Miss Peyton handed the dragoon a fourth cup of coffee.
45. Tomatoes were once esteemed poisonous vegetables.
46. We thought this a very singular reason for not going.
47. The pious John Fisher, Bishop of Rochester, was Chancellor for fourteen years.
48. From under the seat came a pitiful yelp.
49. Why are you vexed, lady?
50. His knee having been injured, he was unable to play.
51. We send the Canadians huge consignments every year.
52. Up at the top of the tree was a single white light.
53. This ivory couch, his favorite resting-place, they now brutally took away.
54. Her husband, Orpheus, had been the idol of the Thracians.
55. The little urchin's mishap made the bystanders sympathize with him.
56. Still stands thine ancient sacrifice—a humble and a contrite heart.
57. They granted the Moors this permission on one condition.
58. Feed your horses more grain.
59. Carnegie's offer they would not accept.
60. It may make a man hurry, but it does him no harm.
61. Dark, deep, and cold the current flows, unto the sea where no wind blows.
62. There is no place like home.
63. Underneath, in the steel framework, is the real strength.
64. He built his nephew a splendid home.
65. I sent a ring, a little band of emerald.
66. O sleep, my babe; hear not the rippling wave.
67. This shrewdness in guessing at land-values made him after only a few years a millionaire.
68. Our supper was an old-fashioned stew that had a delicate aroma.
69. The deer's horns I could not see.
70. Thor and Woden, Norse gods, have given their names to two of our week-days.
71. The English do not seem a thrifty people.
72. Make me an exile if you will, but don't cause my soldiers any suffering.
73. He proclaimed himself emperor after this very unexpected victory.
74. A "fannel," an embroidered scarf, was the priest's only ornament.
75. Seelin stood by, his napkin tucked under his arm, observing what was done.

76. For many years there has been no water in this ravine.
77. One evening, about a week after this, we gathered again.
78. We elected Bowker councilman from the third ward.
79. Yet this scarecrow, a terror to all other birds, scared him not.
80. Run home as fast as you can.
81. Hadn't they been cannibals before they became Christians?

LESSON B

Transitive and Intransitive

Prepare written work on the verbs in the following sentences, according to the Model in Sentence Lesson 8.

1. One of the features of the story was the discovery of the plot of several Mexican trouble-makers.
2. There is here no sign of the burying of any heap of treasure.
3. Pullman cars will probably soon be running to Fairbanks.
4. This seemed a rather tragic story to the rest of us.
5. Happiness, madam, is such an awfully funny thing.
6. A man's house may in olden days have been his castle.
7. Not very far distant grew a spreading oak.
8. The retreat very soon became an absolute rout.
9. If a piece of iron attracts these little particles, it is a magnet.
10. Will such a heartless wretch ever set his poor prisoners free?
11. So perished De Soto, the discoverer and explorer of the Mississippi.
12. Gradually there arose among the crowd of strikers a feeling of distrust.
13. Starkman was born an English subject, but has now become a naturalized American.
14. The distance seemed to our straining eyes a terribly long stretch.
15. At the conclusion of his speech he paid a tribute to the Civic Opera Company.
16. On the margin of the wood, near to three or four houses, a pole as large as the mainmast of a ship stood. This was the maypole. Lads and lasses danced around it.
17. When the morning dawned, and the gentle breeze rippled the glassy surface of the forest lake, all the delicate veils and flags fluttered away into thin air.

18. Nothing in history or fiction approaches the horrors of that night.

19. What reason can he possibly give for his absence?

20. What person would ever think of going swimming in March?

21. A few follies of this description produced a very unfavorable impression on the public mind.

22. I have been thinking about that very thing all the time we have been talking here. I may have been misunderstood. Surely there must be some way of sending word to let him know the truth.

LESSON C

Participles

Select all the participles in the following sentences. Arrange them in a list, saying what each modifies. Some of the sentences contain no participles. Beware of gerunds; it is worse to include a gerund than to overlook a participle.

1. Turning northward, he paused for a moment at a little brook; then, gathering strength, rode, almost fainting, to his home.

2. This dish of porridge, sweetened with a little brown sugar and served in a cracked bowl, was not very satisfying to the tired and hungry giant.

3. I followed the turnkey, who, leaving the inner wicket unlocked behind him, led me up a winding stair.

4. The journey was made on foot, the two companions walking one behind the other, with bowed heads, murmuring their prayers as they went.

5. Then through the house I passed and roused my men with cheering words, standing by each in turn.

6. There, with many a gaping mouth,
   And fissure cracked by the fervid drouth,
   For seven months had the wasted plain
   Known no moisture of dew or rain.

7. The seventh of March was set for the formal signing of the treaty.

8. Lonnie sank back in his morris chair and drew his hand across his forehead.

9. So saying, we entered a small arched door, secured by a wicket, which a grave-looking person seemed on the point of closing.

10. The growing darkness was lighted by a waning and pallid moon.

11. The trick of laughing foolishly is by all means to be avoided.

12. As he stood by the ship's stern, sacrificing to Athene, there came up a wanderer, exiled from Argos through having killed a man.

13. We prefer taking a different road, if you don't object to our leaving you.

14. Said the sea—its white teeth gnashing,
Through its coral-reef lips flashing—
"Shall I let this scheming mortal
Shut with stone my shining portal?"

15. I haven't the pleasure of knowing the gentleman.

16. After having enjoyed the dance her first thought was to find the chaperon.

17. The principal street was broad and important, decorated with public buildings of an architecture rather striking, and running between rows of tall houses built of stone.

18. As I paced up the old avenue, I looked back with a boding sigh at the office buildings that were going up.

19. At the gate I found a horseman stationed in the shadow of the wall.

20. Leaving the ship, they took the beaten road to the straggling village of mud huts.

21. It was a comfortable Northumbrian cottage, built of stones roughly dressed with the hammer, and having the windows and doors decorated with huge lintels of hewed granite.

22. Two black eyes in darkened orbits
Gleamed beneath the nun's white hood;
Black serge hid the wasted figure,
Bowed and stricken where it stood.

23. I dread to see a young fellow learning to gamble.

24. In spite of my effort to say something different, I couldn't avoid speaking of the affair.

25. Hyacinthus, excited with the sport and being eager to make his throw, ran forward to seize the missile.

26. Shaken by the interview, and dreading to see them both, I sent word that I was not at home.

27. So saying, he drove his full-maned horses to the town of Pylos.

28. I saw him give the quick glance of the trained artist, taking in every detail.

29. He did not touch the deserted grave, being too dejected for that, but sat brooding moodily.

30. It is a pretty path, tempting many a stranger to climb it, being bordered by geraniums, the bank itself being laid out as a little park with cement walks.

LESSON D

Infinitives

State the constructions of the infinitives in the following selections.

1. Lord Lester suppressed any tendency to continue the conversation. Accordingly Mr. Banks left him to read in peace, and took a walk down the street. But Lord Louis was not at peace. It had offended him grievously to be spoken to so rudely by a humble friend. This was a most unusual insult for him to have experienced. He recalled, with almost a feeling of shame, that it would have given him real pleasure to rap his friend's knuckles with his walking-stick when Banks had presumed to suggest that he had been bamboozled. He had never felt like that before, and failed to understand how such an impulse was able to find its way into his aristocratic mind.

Could the painting have anything to do with the curious state of his feelings? What had caused him to speak with such rudeness—to say nothing about nearly causing a most serious accident?

"It would be a shame to quarrel," he mused. "I'll hunt up Banks." Touching the bell, he told the man to bring his hat and stick and summon a taxi.

* * * * * *

Banks caught Lord Louis's eye at once and came over to address him. "You are still determined to bid for the painting?" he demanded.

2. The military prison at Fort Leavenworth, Kansas, was aroused, some time ago, by the escape of two prisoners belonging to the Disciplinary Battalion—men selected from the other prisoners and given special training and privileges to fit them to reënter the army at the expiration of their sentences. The two had violated the prison's new honor system. "Aha!" said old army officers; "there goes another new-fangled notion." Then these officers learned that the whole Battalion had petitioned the prison commandant to allow certain of them to go out and get the refugees. The corps felt disgraced, and begged a chance to prove the worth of the honor system and their loyalty to it.

3. It would be interesting to pause at this point and take up the use of masks the world over, but space will only permit us to mention them briefly. They are to be found among practically all peoples. . . . A god is supposed to have one kind of mask, and the goddess another.

4. And now the arrival of the young mistress was the signal for them all to draw round the fire and tell stories till bedtime. Gerard in his turn told a tremendous one and made them all shudder deliciously; but soon after he began to nod, exhausted by the effort. Marian instantly lighted a rush, and laying her hand on Gerard's shoulder, invited him to follow her. She showed him a room where were two clean, white beds, and bade him choose.

5. As our beginner purposed to take a full course, we got for him a little bottle of fine paraffin oil. Then we undertook to get for him something which you cannot buy in a sporting-goods store—a little flat tin box, big enough to carry a couple of oiled pieces of felt. This little box is by some anglers thought to be better than the squirt-gun, with which you can spray a fly with oil. Moreover, it is easy to pack when you go out on a trip.

Also, of course, we had our friend buy a pair of blunt-nose scissors, to hang on a cord from his coat-button—an implement in continual use on the stream. To this we added a little bodkin, or darning needle, likewise to be retained on a string for ready reference.

By this time it became necessary to buy two or three of the metal fly boxes for eyed flies—more imported stuff which ought to be made here in America, but which, so far as I know, is not made by any of our factories.

LESSON E

Adverb Clauses

Write a list of all the adverb clauses in the following sentences, telling what each modifies. Make a sentence for each clause, thus:

While we were looking modifies fell.

1. I shall not stir from this place until I feel quite ready to move of my own accord.

2. So far as I am concerned, you may go where you like and stay as long as you like.

3. He acted as if he had just received some bad news.

4. The water was so rough that lowering the boats was practically out of the question.

5. You ought not to sign this solemn pledge because a dear friend has requested it.

6. It snowed all the next day, so that we had to remain in camp another night.

7. I am come that ye might have life, and have it more abundantly.

8. We will meet every one of your demands if you will only have a little patience.

9. If it were not so, I would have told you.

10. You must hurry, for if you do not, you will certainly miss the train.

11. As the wounded knight was about to address this fair apparition, she imposed silence.

12. Where these two busy streets intersect, the traffic has to be regulated by policemen, who hold up the carriages on the Avenue while the cross-town cars are passing.

13. I was so much struck with the extraordinary narrative that I have written it out to the best of my recollection.

14. The roads which led to the secluded town were so bad that few travelers ever visited it.

15. They lift their raptured looks on high, as though it were a joy to do.

16. Though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good.

17. The room was dark, except that one small candle burned dimly behind the radiator.

18. In spite of the fact that he had to live where every sentence contained a curse, he never himself got the habit of profanity.

19. Yet, unless I am very much mistaken, this has been done so quietly that no one will ever suspect anything.

20. She gazed on the sun when he rose; and as he passed through his daily course to his setting, she saw no other object.

21. Slaves cannot breathe in Switzerland; if their lungs receive our air, that moment they are free.

22. If only you can catch the trout, it doesn't matter whether you bait with worms or bacon.

23. He became very friendly with them because for several weeks he lived in the house next to theirs at Bantam Lake.

24. If he were not a criminal, we should not have delivered him up to justice.

25. As the population of Scotland had been generally trained to arms, they were not indifferently prepared for war.

26. Let's treat the visitors, whatever they may do, as politely as we know how.

27. Whatever your task may be, do it as cheerfully as if you relished the work

LESSON F

Noun Clauses

Write a list of all the noun clauses in the sentences below, giving the construction of each as if it were a single noun. In the case of a noun clause that contains a clause within itself write only the bare noun clause, as shown by the underlined words in the following:

He thought that the man who had shown him the hiding-place was deceiving him.

A noun clause may be part of another noun clause. Thus in the following sentence *where I can hide* is the object of the verb in *that you have shown me:*

That you have shown me where I can hide is no proof of your friendship.

In such a case tell about each clause separately.

1. It is strange that you cannot learn the *a* in *grammar.*
2. Every dish we had in the basket was broken.
3. Say farewell to the ship you have commanded so many years.
4. He was an interesting man, who I found later was a writer for the stage.
5. Now that I come to think of the matter, I should say that being flogged was too severe.
6. In 1915 there was no known instance of a diver's having gone lower than a hundred feet.
7. I wonder who told him that I was a good player.
8. Suppose I don't know whether my answer is right.
9. How we could learn where he had gone was the puzzle.
10. If this which he avouches proves true, there will be bloodshed tonight.
11. I admire the painter's magic skill, who shows me that which I shall never see.
12. This money comes from Boyle, who, you know, is very liberal.
13. They believe that whoever wins ought to have a prize.
14. What we could do in such a short time we have done.
15. What followed was like heavenly music.

16. In proportion as Columbus approached the regions where he expected to find land, the impatience of his crews increased.

17. Do you see how dexterously they avail themselves of every cover which a tree or bush affords?

18. He was justified by the event, for the tinkle of a small bell soon showed that he was in the vicinity of some chapel.

19. What a boy earns by working for ten cents an hour he will spend very slowly.

20. What you say may be true enough, but what difference does all this make to those who hear your arguments?

21. He now ordered the doors to be thrown open, in order that all who came to pay their respects might see the ceremony.

22. He asked me what I should do on the day when the note was presented for payment.

23. That he deserved to be very popular is acknowledged even by his enemies.

24. The report is that you are quitting England because you hope to get rich in America.

25. The sergeant asked if I understood what was being said to me.

26. Anyone who denies that I told him he was in danger is a liar.

27. He was a man whom we knew the stevedores had to respect.

28. If the truth could be known, Eva had probably paid a high price for the trinket.

29. Martin Chuzzlewit signed to his young companion to withdraw, which she immediately did.

30. It is only the animal's ignorance that enables the trainer to drive him into the cage.

31. The man over there on the other side of the pilot-house has just asked what the chances are that we shall dock on time.

32. Ask me no questions, and I'll tell you no lies.

33. He knew just when the tourists would begin to get weary of his speeches, and so had it all arranged that they should reach the tomb before they began to complain.

34. Some few friends she had whom she really loved.

35. Why pay any attention to people who think so differently?

36. I want to know whose sweater you are wearing.

37. It is a business which I swear I could never love.

38. He had a sword in his hand that only a very strong man could wield.

39. He found that every bottle that he thought he had wrapped so perfectly was smashed to bits.

40. Those very friends who you now suppose are so disinterested will grin with delight.

LESSON G

Adjective Clauses

Write a list of all the adjective clauses in the sentences in Lesson F, stating what each modifies. The most usual kind of adjective clause is the relative, but remember that *when* and *where* clauses may modify nouns. Supply any omitted relatives or antecedents. In the case of a clause within a clause tell about each separately. Put parentheses around any little "thrown-in" clause.

CLASSIFIED SENTENCES FOR ORAL OR WRITTEN EXERCISE

Nominative Cases of Nouns

1. Florida is a peninsula.
2. Then Bruce, his eyes flashing, answered defiantly.
3. Bermuda, a tiny island, seemed a paradise as its harbor opened to receive them.
4. Was Croesus as rich as Rockefeller?
5. You might have been a senator if you had not been appointed a judge.
6. Where are all those brave men now?
7. Will this one bulb be sufficient?
8. I have been a respectable citizen.
9. Such men as these—lumberjacks and longshoremen—are our fellow beings.
10. This seemed an easy thing to do.
11. I say, Harvey! What's wrong?
12. The telephone is a great invention.
13. Where are your blackberries?
14. Mr. Dean, a very good marksman, admitted that I had shot well.
15. There were a number of withered limbs very high up.
16. Were any of the merry party killed?
17. If the contract had been fair, the architect would not have lost.
18. Why, you poor child, do you think these are real flowers?
19. He was considered a great hero.

20. Which is larger, Yale or Harvard?
21. The force advanced rapidly, our gallants never flinching.
22. It became a great burden; it was considered a grievance.

Nouns in All Constructions

23. Fear made this cowardly fellow a perfect Hercules in bravery.
24. Did the king order his marshal to advance?
25. We appointed Ferson chairman of the meeting.
26. Words, being mere empty sounds, cannot by themselves mean anything.
27. These Druids, mysterious Celtic priests, designed Stonehenge.
28. Standing after dinner had always been his custom.
29. This was the kitchen, a tiny place, but glistening like a machine-room.
30. Which way did the car go after it passed the bridge?
31. These jokes, sir, I feel can never be forgiven.
32. They called their society the "Sons of the Morning."
33. Two things are needful: natural talent and constant practice.
34. Give a dog a bad name, and hang him.
35. Do you consider Gaston an honest man?
36. We shall be voters long after you are corpses.
37. A man's house may be his castle, but it ought not to be his dungeon.
38. Ever since that time he has been a disagreeable neighbor.
39. O mercy and miracles! What a turn you gave me.
40. I saw it at a great distance—more than ten miles away.
41. This captive squirrel's life in his pretty cage is really a confinement in jail.
42. Suddenly there came booming over the waves a mighty roar.
43. If you call Fargus a coward, he will hate you the rest of his life.
44. Once, the previous summer, a launch—battered, barnacled, and deserted—had drifted to where we were camping.
45. That one little, innocent lie lost Duncan his chance for a European trip.
46. Far in the north loomed a big thunder-head.
47. This made him a cripple for life.
48. South of this street are many mansions that have now become automobile shops.
49. This "code"—a set of rules thrown together very hastily—had for a century been their only law.

50. Shall we allow the poor fellow a small salary?

51. We do not hesitate to pronounce them a brave and useful body.

52. Thus was invented the Morse code, that ingenious system of dots and dashes.

53. Only last week there was a heavy fall of snow.

54. The horse-thieves they hanged, but the cattle-rustlers were given only a short term in jail.

55. Every morning there came the same report.

56. You would have done Farman a great service if you had consented.

57. Yes, yes, she always called him "little Solomon."

58. There would not have been any trouble if our guide had been a forest-ranger.

59. He made the child a little bow and arrow.

60. I lent Tom every cent I had.

61. Please telegraph this office all the particulars you can learn.

62. The crown, his one ambition, could be obtained only by foul means.

63. Absently he tossed the ragged beggar a coin.

64. In her eyes was a look of victory.

65. All along the beach roared the noisy, frothing breakers.

66. Just at right angles to our road was seen a smooth, macadamized turnpike.

67. Beyond the lawn stood an ancient, vine-grown tower.

68. Is that a lighthouse that looms up so dimly over yonder?

69. His zeal caused him to become, twelve years later, an eminent preacher.

70. At the outbreak of the Civil War, a time of stern excitement, there was no desire for such frivolity.

71. On his hands were the stains of the walnuts.

72. Such licenses bring the city a big income.

73. You still have one thing to be thankful for—good health.

74. Their daily wages, hardly more than seventeen cents, seem a mere pittance to us.

75. Through the arch could be seen a long grape-arbor.

76. This mine alone yielded California an emperor's wealth.

77. Our engagement being at an end, the proprietor wanted to renew it.

78. The attic soon became a veritable junk-shop.

79. Then entered my head the idea of using the fire-escape.

80. How calm, how quiet was his rustic home!

81. When he became king, he seemed an entirely different man.

82. Our oldest son was named George.

83. A fireless cooker, of course, was a perfect mystery to me.

84. Just above them hung a green flag.

85. He asked for a truce till Easter-tide.

86. They gave us grape-fruit the next morning—a great treat, you may be sure.

87. This happened a little before the vernal equinox (the 21st day of March).

88. His one vice, stinginess, received a scornful rebuke.

89. If a man toadies for favors, he may be termed a "sycophant."

90. The canal was then considered an absolute failure, but later became a paying investment.

91. Who could have been such a heartless wretch as to desire the just man's death?

92. Because he had remained a poor man during his many terms, he was considered an honest judge.

93. The glorious old temple now lies a heap of ugly ruins.

94. The well having run dry, we had to rely upon the brook.

95. We wished Mr. Carter success.

96. Xenophon was then chosen general.

97. His next invention, the phonograph, brought Edison more fame.

98. Just around the corner was a fruit-stand.

99. He was a mere hireling; he never could become an influential man.

100. This village would have been a flourishing city if only the harbor hadn't filled up.

101. Slowly there appeared above the rim of the burrow the nose of a gopher.

102. If this proposal becomes a law, what will the result be for the young boys?

103. London! I never heard of the place.

104. Do you want him to be your errand boy?

105. The following day there came into our front yard the oddest-looking mountebank ever you saw.

106. The man listened, his face red with anger.

107. That seems to us very strange conduct for you, a man almost forty years old.

108. Such a failure is not called an error, because the ball was not touched by the fielder.

109. The corporal stepped forward, revolver in hand.

110. It may possibly have been the postman, but more likely you were deceived.

111. Was a dollar all he gave you?

112. He was shown the proper way of addressing the king.

113. The boy was christened Stuyvesant, but before he had been a boarding-school pupil three months he was called plain Jack.

114. At the place where the carriage stopped there once stood an ancient temple.

115. At times there appeared far out on the horizon, only dimly visible, a gray sail.

116. Colder and colder grew the January winds.

117. In a deep recess, at a little distance, was a covered seat, in which two or three poorer travelers were resting.

118. You would have been elected if you had remained a faithful supporter of our society.

119. The distance seemed to our excited eyes a terribly long stretch.

120. Olney lay down, his heart heavy with sorrow.

121. Not until that year was Hapgood considered a really competent manager.

122. He went into that game a husky athlete; he came out an invalid for life.

123. There goes a man with a spade and bucket to dig a mess of clams, which were a principal article of food with the first settlers.

Constructions of *it*

124. It rained while we waited there.
125. It grows dark very early in winter.
126. How hard it is to hide these sparks!
127. It was now necessary to make a choice.
128. Is it possible you hadn't studied it?
129. It never rains without pouring.
130. It is true that our ancestor was rather rough-tempered.
131. Still it needn't be supposed that you are getting it for nothing.
132. It was decreed that all the first-born should die.
133. Turn it over and see what is under it.
134. It is not to be found anywhere in this room.
135. I consider it a mere boyish prank.
136. If you think it is easy to run a mile, try it some day.
137. It drizzled all night long.
138. Give it to me at once.
139. It was a raw and gusty day.
140. It happened one night that Mahomet dreamed a dream.
141. It was bigger than I could carry.
142. It thundered and lightened incessantly.

143. It was a flattering remark that he made to Mr. King.
144. It is God's footstool.
145. It was sultry during the whole week.
146. It was April before the ship could leave.
147. How goes it, old fellow?
148. It might have been very dangerous to go to sea that day.
149. It grew so windy during the night that we had to take more reefs.
150. Is it a good road to San Bernardino?
151. Will it never be spring?
152. It is impossible to describe it fully.
153. It was not important whether they starved or grew fat.
154. It was doubtful whether the danger could be averted.
155. It will be strange if he lives much longer.
156. It was Monday before we knew what had happened.
157. As to the armor—are those stars or suns upon it?
158. It is queer to put scepters in children's hands.
159. I should consider it a great favor if you would hurry the horses.
160. Curse it! Can't you stop the brute?
161. He likes to go it alone.
162. I'll foot it with any private in the company.
163. I shouldn't call it polite to walk in so abruptly.
164. If the water is cold, why not empty it out?

Verbs

165. A few days ago she would have been equal to any emergency.
166. If her eyes appeared to be closed, it was only because the lids, that might have been woven of some marvelous ancient tissue, drooped from weariness.
167. "Do you know what Johnny Marsh is doing at this moment?" the doctor inquired.
168. Though she was thirty, while he was only twenty-five, sorrow had so stamped him that he seemed her senior by ten years.
169. Georgina was leaning over the foot of the bed, studying the still features with that fascination which approaching death rarely fails to command. But no one was afraid of the dying old woman any more. The last remnant of her power had passed away.
170. These two metals must be so mixed that the shortcomings of one will offset the "longcomings" of the other.
171. Nature apparently felt ashamed of herself and gave man a helping hand.

172. He will not, if I have my way, be any longer subjected to such insults.

173. You must never let him know what I have just been telling you.

174. Can a hard-headed business-man be so easily persuaded to give up what he has so recently and with such toil acquired?

175. Would it not, even now, be awarded to such a man of genius?

176. Who shall positively declare that this school might not, in spite of all precautions, have been totally destroyed?

177. I am during the present week reading an account of how Jackson's soldiers were unaccountably filled with desperate courage.

178. He would never have escaped so easily if the warning had been promptly given.

179. Did he have any such intention, or could it have been an accident?

180. What have you been doing? Aren't you ever going to be through?

181. Had he acted with more prudence, he would in his old age have been more honored by his associates.

182. I should hardly think you could really have failed to see my signal.

183. When you have once and for all made up your mind, let me know what you are planning.

184. It did not at that time make any difference how much money might be uselessly tied up in the bank.

185. Can you possibly have been for a whole week counting on my visit?

186. He almost lost the volume in the waves before he awoke to the situation.

187. Mr. Smith's courage in the presence of a burglar is no reason for thinking that he would be a hero if he became an invalid.

188. Nearly every newspaper in the country has on its staff a "facts-and-figures" editor.

189. Near the shores of the Great Belt, one of the straits connecting the Cattegat with the Baltic, stands an old mansion with thick, red walls.

190. The door fell off its hinges; cracks and fissures made their appearance everywhere.

191. At Westfell lived Babette's godmother, the noble English lady, with her daughters and a young relative.

192. From this high hill she throws her far-seeing glance into the deep valley beneath, where human beings are busily moving about like ants on a stone.

193. Nothing of note occurred while we were lying here, except that an attempt was made to repair the small Mexican brig.

194. With a score of these one-man scouts darting across the water, a battleship's squadron might anchor in perfect security and laugh at the deadly submarine. Or they might be hitched tandem, so that you could invite your fair lady to take the air on the ocean and save not only the carfare to the nearest beach, but bath-house hire as well.

195. Being excited, Rilla could not open the gate easily—had to shove hard, because Julius had fallen against it. By pushing his body aside she forced her way through, knelt down, and found that he was dead; which frightened Rilla.

196. She had never feared the operation, though she had always expected it to be disagreeable.

197. Many remarkable combinations have been developed the past few years; and in the years ahead many other combinations must be worked out, to meet needs that are now pressing

198. The corn is backward, on account of the cool weather; but it's clean of weeds, because it has been dry and the cultivation has killed them. Hay is a short crop, but the hot season is just coming on; and the corn is sure to boom if we get what August generally brings.

199. Ordinarily we should have carefully absented ourselves, but the desire to watch developments obliged us to remain on the outskirts.

200. The idea wouldn't have occurred to William, had he not heard the engineer mention the danger.

201. It might have been impossible to tell the difference if they had not previously informed us what to look at.

202. I shall have no grudge against you when your statement shall have been definitely proved.

203. Will you not now listen more patiently?

204. Has it, then, come to this?

205. Why should a man not count his chickens when once they are fully hatched out?

206. It may be that the conductor will, in his haste, overlook what has been so faintly written.

Gerunds, Infinitives, and Participles

207. I should like to be in your place, so that I could refuse to obey the orders.

208. I earnestly besought him to take the money, but he persisted in refusing.

209. Let me go! Why do you try to hold me?

210. After leaving the ground we kept high, in order to prevent the possibility of having the guide-rope catch.

211. This event led to his being sent to a friend's house.

212. I was much tempted to break the rascal's head.

213. I dread to be thought cowardly.

214. He had a sense of having been foiled at his own game.

215. It would be throwing away words to try to convince the fool.

216. He charged me with having embezzled them for the purpose of speculating.

217. John Gay deserved to be a favorite and to have a good place.

218. Are you ashamed of having done a good deed?

219. Will he dare to be a candidate?

220. Being seized by such an illness was not at all to Mr. Marston's taste.

221. He would never allow others to do his work for him.

222. After having granted to Japan a contract to build one of her longest railways, China was not in a position to refuse other favors.

223. At the bottom wanders a murmuring rivulet, adding by its gentle noise to the imposing solemnity of the scene.

224. What's to be done? This is no time for fooling.

225. I hate to have you go all alone.

226. The morning being warm, his slouch hat was carried in his hand, leaving bare the finely-modeled head, with its curling hair parted in the middle and close-cropped behind the ears.

227. I still have to thank you for choosing my little library.

228. As for me, listening to his hurried words, I could have welcomed him as a long-lost friend stumbled upon in a desert.

229. He doesn't want the world to know that betting is permitted in his place.

230. The old woman was struggling with the bundle of fagots, trying to tie them with the rope taken from her bent shoulders.

231. His cowardly plan was to be killed by his friend's mistake.

232. She wanted to be seen in aristocratic society.

233. In his hurry he had neglected to be registered.

234. It took him a long time to forgive his son.

235. She was used to being alone and to spending whole days without uttering a word.

236. On various trails we found pieces of birch-bark, folded and stuck in split sticks, with messages written on the bark indicating a trapper's route, and sometimes saying that no fishing or hunting would be allowed in the locality.

237. I have no way of knowing what he really wants to do.

238. After seeing the play we thought having a little supper would be a good idea.

239. There's an example of a man's doing something in the world without being driven to it.

240. Now the servant brought water in a pitcher made of gold, poured it into an enameled basin, and spread a polished table by their side.

241. I can't bear to be awakened so early.

242. His costume was as queer as himself, consisting of a black suit, stockings loosely fastened, a shirt with a plaited frill, and a white neck-cloth tied in a minute bow.

243. He tried to quit smoking, but the habit was too strong to be easily broken.

244. His desire was to be doing something every moment.

245. This was a withering desolation in Silas's shrunken life.

246. I couldn't stand being talked to in that way.

247. Hers was one of those sweet, aged faces often seen among the Quakers, filled with repose, and breathing a benediction upon all around.

248. There's no being shot at without a little risk.

249. This attempt to please only caused me to be suspected.

250. To be hanged with a hempen rope was not at all to his liking.

251. Morgan noticed something stir in the branches.

252. Before granting this favor I must insist on your paying the bill.

253. The poor bull, goaded by the stinging banderillas, stood pawing the ground.

254. He goes there to look at the *Times*, and perhaps get his dinner.

255. I'll teach you the trick, to prevent your being cheated another time.

256. Having now sold all these antiquated machines, he was ready for a rushing trade in the new-fangled ones.

257. He was earnest in his desire to give himself to religion and to endure his self-chosen discipline.

Clauses—Principally Noun and Adjective

258. I liked all the presents he sent, but especially the one he had wrapped in tissue-paper.

259. Who do you think is going to win?

260. What do you think was found in the hat the audience had so closely examined?

261. I want to know whose ring you are wearing.

262. She wouldn't tell Bassanio which to choose.

263. Whatever you buy you must pay for with your own money.

264. He gave orders to whoever should copy what he had written.

265. The other rooms are occupied by six young Englishmen, whom we find most companionable.

266. What you tell me is what I myself predicted ten days ago.

267. Whoever sows the serpent's teeth must expect to reap the deadly harvest.

268. I know who you are. You are the man they disqualified last week.

269. Whatever you buy must be of good value.

270. Spring melts what winter has frozen.

271. I think that many hands would be uplifted.

272. In the school that he now attended there was little to do.

273. No medicine I could take would do any good.

274. The little monastery whither he now bent his steps was an abode very different from the one to which he had been accustomed.

275. Finally we reached the narrow alley where his shop was situated.

276. I don't know who did it.

277. Which do you think is best?

278. He started to say something that I couldn't understand.

279. This looks like a fairy of whom I have read.

280. Who do the boys think I am?

281. In that last minute before time was called they made a touchdown.

282. The huge factory whence these needles came employs over 900 people.

283. But I must not allow you to do what would degrade you in the eyes of others.

284. You speak of them as of things which may come to pass.

285. Can you guess what Tressilian meant by showing himself?

286. Amy was interested by what was to her such a new scene.

287. The time when Oster did most of his reading was after the rest of us had gone to bed.

288. If you should slip while you are walking on the trestle, you might easily lose your life.

289. During all those years while this law was in force, not one person was convicted.

290. He hails whoever happens to be in sight.

291. Whom do you consider the pleasantest companion?

292. You may have whichever you prefer.

293. Which is the right road to Harrow?

294. Show me the one you are concealing there behind you.

295. We needn't be so timid about it, because he will give us whatever we want.

296. Can't someone tell me who is responsible?

297. The animal he cared most about was an old Irish setter.

298. In such a bitter winter they have to eat whatever they can find above the snow.

299. You may be sure that whichever you point out is the wrong one.

300. The month I most hate is August.

301. We are sorry that we can't give you the number you applied for.

302. There was a doubt as to who was responsible.

303. Which did you say you were going to give me?

304. Oswald, who was yet kneeling, started up as he saw the man whom he most hated approaching down the darkened hall.

305. Everything which minds could think of was done.

306. I could never hire a man whose record was as bad as the one you have been telling me about.

307. A very disjointed letter is this I am writing in bed.

308. This seems very peculiar.

309. It is often extremely difficult to know what is best.

310. Shortly before the king became ill he had been moody and irritable.

311. You will make him happy forever.

312. The ascent appeared easy, but in reality nothing could have been more difficult.

313. You may have noticed how white he grew at the mention of that name.

Miscellaneous Clauses

314. We saw a stag bound wildly by within about twenty paces of where we were sitting.

315. It is because he is a selfish brute that he is miserable.

316. The people boasted that they lived in a land that flowed with milk and honey.

317. That they were English, and not French was the cry that was heard from thousands of lips.

318. That you have lost your honor seems to you a matter of very small importance.

319. I found that the grapes I had hung up where the mice could not get at them were now excellent raisins.

320. "Surely I am not to be lodged here," the king said with a shudder.

321. One of these slaves shall maintain the fire beneath thee, while the other shall anoint thy wretched limbs with oil, lest the roast should burn.

322. Young Jerry, who had only made a feint of undressing when he went to bed, was not long after his father.

323. I wish you might have seen the play we saw last night after you had to leave us.

324. The only thing that I am afraid of is that it may snow so hard that we shall have to postpone the game.

325. The mere crown of oak leaves was not what made a man struggle so fiercely in the arena.

326. I jumped up and tried to reach the door; but this was impossible, because everyone was crowding forward and would not step back so that it could be opened.

327. Give the association what you can afford. They can make good use of contributions that may seem very small to you.

328. James tells of a man who, after fainting, demanded that what had happened should not be told.

329. Whether he will die as a result of the operation no one can say until at least a month has passed.

330. It was necessary that the taxes should be heavier than ever, for the king's money-bags had grown very light.

331. With his last breath he told his attendants that they should throw him into a ditch like a dog, because he was not fit to sleep in a Christian burial ground.

332. Had Napoleon's mind been as small as his body, he would never have been imprisoned on an island.

333. If you ever allude to this again before I give permission, you will greatly grieve and offend me.

334. It is astonishing how much I like a man after I've fought with him.

335. Since these men could not be convinced, it was determined that they should be persecuted.

336. The prince had no sooner mounted the English throne than he began to show an intolerant zeal.

337. Every day that she saw him her woman's heart throbbed with pity toward him.

338. The weather is entirely different from what last night's report indicated.

339. Although this does not seem possible where they have snow eight months in the year, yet these fruits really grow as I have described to you.

340. Upon my inquiring what sort of night he had passed, he admitted grudgingly that he had not gone to sleep till after the clock struck two.

341. I wonder if Captain Kidd ever told anybody where the chart was, or how it could be found.

342. He doubted, as he himself said, whether he had not been born a century too late.

343. As we did not know but that the crowd might be very great, we were on the spot by half past seven.

344. I have often been told by my friends that I was rather too modest.

345. I concluded also that if any of their vessels were pursuing me, they would now return home.

346. Each man, as soon as he heard this, dropped what he was at work on, and ran for the nearest place of safety.

347. We were so flustered by the compliments he paid us that we hardly knew how we ought to reply.

348. If you don't like the book you have begun to read, why don't you quit and begin another?

349. He was waiting for the instant when the herd would come thundering down the hill.

350. If anybody would show me a machine that would do the work any better, I should certainly buy it.

351. The money you now have will be spent as soon as you have paid all the bills you owe.

352. I admire a man who has good habits which he has cultivated for himself.

353. One reason was that she would on no account put the phial of precious balsam into the hands of another physician, lest that valuable mystery should be discovered.

354. Whether such a man can ever be elected where public feeling is so much against him is more doubtful now than it was ten years ago.

355. Rob saw how the polished heads of the nails stuck up from the wood that had been worn away, and he wondered whether the old boards were rotten.

356. In spite of the poor fellow's tragic story, there was something so ludicrous in his appearance, and in the contrast between his military dress and his unmilitary demeanor, that we could not help smiling at them.

357. Even if you believe that trout can be caught when the water is muddy, still you must admit that we have had better luck when we fished in pools that were perfectly clear.

358. When you read the passage in which Washington says his countrymen helped him, you don't know whether to believe him or not.

359. He was a kind of hanger-on, according to common report, of the establishment, and, being a resident of the village, was oftener to be found in the squire's kitchen than in his own, the old gentleman being fond of the sound of the harp.

360. Marceline was so amusing that all who heard him swore he ought to get a bigger salary than the Hippodrome was paying.

361. Though rather shy and distrustful of his new acquaintance, Rip complied with alacrity; and, mutually relieving one another, they clambered up a narrow gully, apparently the dry bed of a mountain torrent.

362. The horn, sounded at the entrance of a village, produces a general bustle amongst those who are waiting at the inn where the coach halts.

363. When we were about a mile from shore, they sent a launch out to meet us, and, taking us on board, where we were received with the greatest joy, they tended to our every want.

PART II

A SUMMARY OF GRAMMAR

For a variety of reasons an outline of grammar is desired by some schools: as a bird's-eye view of all that is taught in *Sentence and Theme*, as a brief digest of all English grammar, as an assembling of certain topics that are scattered in the book, as a place of occasional reference for some matters of form that are not taught in the book, such as tenses or irregular plurals. The following summary is an exhibit of all the ordinary topics in English grammar. It is in two divisions. Division I is a summary of the *uses* of words and groups of words, with page references to show where each subject is taught in *Sentence and Theme*. Division II is a synopsis of the *forms* of words—such as inflections and classifications.

DIVISION I

USES OF WORDS

If we wish to have a bird's-eye view of all the uses of words in composition, we find that they might be conveniently arranged in the following groups: (a) verbs; (b) the verbals—verb-like words that have not the power to make sentences; (c) nouns and pronouns; (d) the modifying and "thrown-in" words—adjectives, adverbs, and interjections; (e) the connecting words—prepositions and conjunctions; (f) phrases; (g) clauses; (h) sentences. Division I will furnish a list, in that order, of all the ordinary uses of words.

When words are classified according to their uses in sentences, the groups into which they are put are called "parts of speech." We might, for instance, say that all our English words could be grouped in the five "parts of speech" shown above in groups a-e. Noah Webster, a century ago, arranged all our words in six parts of speech. Nowadays it is common custom to speak of eight parts, called verbs, nouns, pronouns, adjectives, adverbs, prepositions, conjunctions, and interjections—lumping all the verbals as part of the great verb-group.

Any such classification is a mere matter of opinion and convenience. The most convenient arrangement for modern high-school students who want to use grammar as a foundation for composition is to call each of the verbals a separate part of speech, because each is a distinct kind of word. We shall then distinguish eleven parts of speech.

1. Verbs
2. Participles
3. Gerunds
4. Infinitives
5. Nouns
6. Pronouns
7. Adjectives
8. Adverbs
9. Prepositions
10. Conjunctions
11. Interjections

1. Verbs

Recognized and distinguished, 41-42, 127, 147, 417-419
As forming sentences, 15, 21, 26, 33, 39 (and see most of the Sentence-error Drills)
As transitive or intransitive, 53, 54, 404-405
Voice of, 53, 146
Compound in simple sentences for improvement,* 135-136, 286-288, 381-382, 384 (see Verbs, compound, in Index)
As clue to clauses, 202-203, 275
Errors in, 12-14, 48, 52, 65, 66, 237, 322, 337, 340, 341, 346
Imperative, 137(d), 379
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2. Participles

Active

Defined and explained, 125-128, 139, 146, 379, 405-406, 419-421
As not verbs, 3, 10, 44, 72, 129, 175, 207, 230, 269
As appositive modifiers for sentence improvement, 125, 126, 136, 137, 138, 148, 150, 155, 156, 242-244, 313, 382
Hanging, 126, 137
As predicate adjectives, 127, 148, 243
As objective predicates, 148, 243
That have become conjunctions, 265
Perfect, 147
With nominative absolute, 242

*At a few points in this Summary the items are labeled "for sentence improvement" or "for sentence variety," because most of the references are to places where direct application is made to theme-writing. Such labels may be misleading, since all the items are treated with reference to composition, and the indirect purposes cannot usually be distinguished from the direct ones. The teaching and the application of the grammar topics are so interwoven in the book that it is seldom possible to unravel the strands.

Passive

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3. Gerunds

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As subjects omitted, 304, 321, 322, 379
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In address and exclamation, 58, 59, 64, 112, 170
As nominative absolutes, 242, 380
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As indirect objects, 112, 170, 361
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As retained objects, 361-362
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6. Pronouns

Personals, Demonstratives, and Indefinites

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Case of, defined, 58
As subjects, 8, 10, 15, 21, 26, 30, 32, 42, 58, 202, 205
As subjects omitted, 304, 321, 322, 326, 327, 337
As predicate nominative, 30, 32, 40-43, 58
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As direct objects of verbs, 40-43, 45, 112, 205
As indirect objects, 112 (see Nouns)
As objective predicates, 113
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7. Adjectives

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8. Adverbs

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11. Interjections

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Phrases

A phrase is a group of words, not containing a subject and verb, that is used as a single word. An infinitive and a predicate attached to it may be called a "phrase." So may a participle or a gerund with its modifiers, or the cluster of words about a nominative absolute, or

an appositive noun with its modifiers, be called a "phrase." Indeed, all parts of speech that have words attached to them have been called "phrases" in one grammar or another; they are spoken of as "infinitive phrases," "participial phrases," etc. Even the two or three words that compose a verb are commonly called a "verb phrase." The term "phrase" is very broad and vague. Therefore, for fear of confusion, all kinds of phrases have been taught in this book under their own special names—as participles, nouns in apposition, etc.

But there is one kind of phrase about which all grammarians agree, the kind that is formed by a preposition and its object. Such prepositional phrases are treated as follows in *Sentence and Theme:*

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Compound: defined and analyzed, 297-301; warnings against, 136, 143, 162, 308-309, 346 (see *And*, *So*, etc., in Index); good forms of, 83, 298, etc. (see Index)

Ellipses

See pages 320-322, 379; see Omitted words in Index

Complete Subjects and Predicates

See pages 283, 285, 379-383

DIVISION II

FORMS AND CLASSIFICATIONS OF WORDS

Division II follows the same order as Division I, except that the verbals are treated as parts of the conjugation of the verb. It takes up each part of speech, defining it and its subdivisions, giving an account of the classification of the forms and meanings, and showing the formulas for parsing. Division II has, therefore, little to say about the uses of words in sentences. For all explanations of syntax see Division I.

Inflection

Latin words had many forms to show different meanings. These changes of form were called "inflections." Grammars of English usually follow the Latin model and speak of "inflection as changes of form to denote changes in meaning." But our language has so few changes of form that the Latin definition is almost meaningless in our grammars.

The changes of the nouns, pronouns, and adjectives were called "declension"; the changes of verbs were called "conjugation." The familiar old terms are retained in Division II because they are customary; but it should be understood that most of the "change in form" is a fiction, and that we really are talking for the most part about the differences in meaning.

Parsing

Giving a complete, brief statement of the classification, inflection, and use of a word is called "parsing."

Verbs

Definition. A verb is a word that makes a statement or gives a command or asks a question.

Verbs and verb phrases. A verb may be a single word, or may be a phrase composed of two, three, or four words. In every phrase there is one word which is the actual verb; the other words are (or once were) participles or infinitives. Thus in *may see* the verb is *may; see* is an infinitive, the object of *may*. In "*may have seen*" the verb is *may; have* is an infinitive, its object; and *seen* is a participle. In "*may have been seen*" the verb is *may; have* is an infinitive, its object; *been* is a participle; and *seen* is a participle used as a predicate adjective after *been*.

Since some of the analysis of verb phrases is very difficult, requiring a knowledge of the history of the language, it is seldom studied in school. We speak of the whole phrase as the verb.

Inflection of verbs. Verbs are inflected in five ways: for voice, tense, person, number, and mood.

Verbs as transitive or intransitive. Before we can understand voice, we must understand what "transitive" means. Every verb in a sentence is either transitive or intransitive. If it shows that an action passes to its subject or its object, it is transitive. If it does not show any such passing of an action, it is intransitive. Every English verb may be used intransitively. Almost all verbs may also be used transitively. (The exceptions are the parts of *be* and a few such verbs as *appear*, *die*, *remain*.) Our verbs can hardly be called transitive or intransitive in themselves (as Latin verbs are classified); we must rather say that they have transitive or intransitive uses.*

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*Verbs that do not have both uses are extremely rare; for a discussion see the *Pilot Book*.

Voice. If a verb is used transitively, it is said to be in either the "active voice" or the "passive voice." Its voice is active if the verb has an object ("We admired *him*"); it is passive if the subject receives the action ("*He* was admired").

Tense. The time indicated by a verb is called its "tense." There are six tenses, which are named and illustrated below; think of them as being in three pairs.

Present, *see*
Present perfect, *have seen*

Past, *saw*
Past perfect, *had seen*

Future, *shall see*
Future perfect, *shall have seen*

Mode. The way in which a verb expresses an idea is called its "mode." If it makes a statement or asks a question, it is in the "indicative mode." If it gives a command, it is in the "imperative mode." If it indicates a mere condition or wish by means of a special form,* it is in the "subjunctive mode." Examples of these special forms of the subjunctive are as follows: "if he *were* here," "even though he *be* in heaven," "if he *deny* this," "*would* I might die for thee."

Person. A verb which has for a subject *I* or *we* (or a relative that refers to *I* or *we*) is said to be in the "first person." If it has *you* or *thou* for a subject (or a relative that refers to *you* or *thou*), it is in the "second person." If it has for a subject any other word or group of words, it is in the "third person."

Number. If the subject of a verb denotes only one, it is in the "singular number"; if the subject denotes more than one, the verb is in the "plural number." If a compound subject denotes a combination that is thought of as one thing, or if it is a plural form that means only one thing, the verb may be singular: "bread and milk makes a good lunch"; "ten thousand dollars seems a large price." On the other hand, if a noun that is singular in form suggests many individuals acting separately, the verb may be plural: "the audience were reaching for their hats."

*Grammarians have expressed a great diversity of opinion about what the English subjunctive is; for a discussion see the *Pilot Book*.

Verbals

Definition. Before we can show the full table of forms of the conjugation of a verb, we must define those forms that are known as "verbals." A verbal is a form or part of a verb which is verb-like in some ways, but which cannot make a statement, and therefore is not a real verb.

Infinitives. An infinitive is the simple form of the verb, usually with *to*, that names an action, but does not assert it. It has some of the minor qualities of the verb, for it may have an object or a predicate nominative or an adverb modifier, and it may be inflected for voice and tense; but it has no person or number, and it lacks the one great power that is necessary to a verb: it cannot make a statement.

Participles. A participle is a form of the verb that is used like an adjective. As a modifier it indicates action, and it has the same verbal powers as the infinitive; as a matter of *meaning* it often seems even more verb-like than an infinitive; but it lacks the essential power of a verb: it cannot make a statement.

Gerunds.* A gerund is a form of the verb, ending in *ing*, that is used as a noun. It has the same powers, and the same great lack, as the other verbals.

The inflection of verbals is shown at the end of the conjugation of the verb.

Conjugation. A complete conjugation of the verb *see* follows.

INDICATIVE ACTIVE

Present Tense

I see	we see
you see	you see
he sees	they see

Perfect Tense

I have seen	we have seen
you have seen	you have seen
he has seen	they have seen

*Since infinitives and gerunds are alike in function, it is more logical to put them together and to call them verbal nouns. Some grammarians do this, but the prevailing fashion is to keep them in separate groups because of their difference in form.

Past Tense

I saw	we saw
you saw	you saw
he saw	they saw

Past Perfect Tense

I had seen	we had seen
you had seen	you had seen
he had seen	they had seen

Future Tense

I shall see	we shall see
you will see	you will see
he will see	they will see

Future Perfect Tense

I shall have seen	we shall have seen
you will have seen	you will have seen
he will have seen	they will have seen

INDICATIVE PASSIVE

Present Tense

I am seen	we are seen
you are seen	you are seen
he is seen	they are seen

Perfect Tense

I have been seen	we have been seen
you have been seen	you have been seen
he has been seen	they have been seen

Past Tense

I was seen	we were seen
you were seen	you were seen
he was seen	they were seen

Past Perfect Tense

I had been seen	we had been seen
you had been seen	you had been seen
he had been seen	they had been seen

Future Tense

I shall be seen	we shall be seen
you will be seen	you will be seen
he will be seen	they will be seen

Future Perfect Tense

I shall have been seen	we shall have been seen
you will have been seen	you will have been seen
he will have been seen	they will have been seen

SUBJUNCTIVE ACTIVE

The only true subjunctive forms are in the third person singular—*if he see, if he have seen.*

SUBJUNCTIVE PASSIVE

The only true subjunctive forms are *if he be seen* throughout the present tense, *if he have been seen* in the perfect, and *if I were seen* and *if he were seen* in the past.

IMPERATIVE

ACTIVE see PASSIVE be seen

INFINITIVES

Present

ACTIVE see, to see, to be seeing
PASSIVE to be seen

Perfect

ACTIVE to have seen, to have been seeing
PASSIVE to have been seen

GERUNDS

Present

ACTIVE seeing
PASSIVE being seen

Perfect

ACTIVE having seen
PASSIVE having been seen

PARTICIPLES

Present

ACTIVE seeing
PASSIVE being seen

Perfect

ACTIVE having seen
PASSIVE seen, having been seen

Principal parts. The present tense of the first person, the past tense, and the perfect participle are called the "principal parts" of a verb. (The perfect participle is the form that is used with *have*.) A good device for finding the principal parts of any verb is to fill the blanks in the following lines:

Right now I——
Yesterday I——
I have——

Examples are : *see, saw, seen; go, went, gone; do, did, done.*

The two conjugations of verbs. The "conjugations" are the two classes into which verbs are divided according to the way in which they form their past tense and perfect participle.

The weak (or new) conjugation. If a verb forms its past tense by adding a *d* or *t* that is not in the present tense, it is of the "weak" conjugation. Examples: *turn, turned; sleep, slept; bend, bent; seek, sought; make, made; have, had.* Two other small groups of verbs also belong to the weak conjugation: (1) those that have all three forms alike, ending in *d* or *t* (for example, *cast, put*); (2) those that have the three forms alike, ending in *d* or *t*, except that the vowel is merely shortened (for example, *feed, fed; lead, led*). In general, the signs of the weak conjugation are that there is a *d* or *t* in the past tense, and that the past tense and the perfect participle are the same.

The strong (or old) conjugation. If a verb forms its past tense by a vowel change (*strike, struck*), or if its perfect participle ends in *n* (*written*), it is of the "strong" conjugation. Nearly all strong verbs

form the past tense by a vowel change; the few exceptions have a participle in *n*—for example, *beat, beat, beaten; bite, bit, bitten.*

Auxiliary verbs. The conjugation of the English verb is by no means completely shown in any one table, as the Latin verb may be. Our English verbs extend their powers to express varied meanings by the use of helping verbs, called "auxiliaries." With the different parts of *be* we form verbs which show that the action is continuing or progressing: "I *am going*"; "they *were being sold*"; "we *shall be traveling.*" With *do* we form verbs that assert with emphasis or that are used with negatives or that ask questions: "I *did hope* so"; "*do* you *believe* me now?"; "he *did* not *feel* sure." Many ideas of requesting, wishing, duty, power, and the like are expressed by the auxiliaries *can, could, may, might, should, would:* "*may* I *have* the next dance?"; "I *would* that my tongue could utter"; "you *should* not *speak* so"; "I cannot now, but I *might have done* so."

The forms with *thou*. In older English, and in poetical or religious use today, there is a set of forms for the second person singular, used with *thou*. When students write about literature, they sometimes need to know these forms. They are regularly made by adding *st* or *est*—thus: *walkest, walkedst, hadst, canst, wishest.* But the following forms are made with *t: wast, art, hast, shalt, wert, wilt. Must* takes no added ending. The forms of the six tenses of *see* are these: *thou seest, thou hast seen, thou wilt see, thou wilt have seen, thou sawest, thou hadst seen.*

Parsing a verb. To parse a verb we arrange a list of answers to the following questions: To which of the two conjugations does it belong? What are its principal parts? Is it transitive or intransitive? If transitive, what is its voice? What is its mode? Its tense? Its person? Its number? With what subject does it agree in person and number?

Nouns

Definition. A noun is a word used as a name.

Classification by form. Nouns are either simple or compound. If a noun is composed of two or more other words—for example, *hand + kerchief*, it is compound. If it cannot be thus broken up into parts, it is simple. (N. B. This classification is a matter of the knowledge of the derivation of words. The ordinary use of the term "compound noun" is to describe a noun that is hyphenated, like *finger-nail.*)

Classification by meaning. As to their meanings nouns are divided into four classes: proper, common, abstract, and collective.

Proper nouns. A proper noun is the individual name of a person, place, animal, organization, or thing: *Samson, Yosemite, Fido, We're Here* (a sailing-vessel).

Common nouns. A common noun is a name that is common to all objects of a class: *knife, carpet, gravel, blossom.*

Abstract nouns. An abstract noun is the name of a quality or condition. It usually represents an idea that could be expressed by a noun ending in *ness.* Examples are *happiness, health, sanity, Americanism, action, deliverance.*

Collective nouns. A collective noun is the name of a group of individuals: *audience, club, crowd, swarm, flock, army.*

Inflection. The inflection of a noun includes three kinds of meanings—gender, number, and case.

Gender. If a noun refers to the male sex, it is of the "masculine gender": *ram, man, rooster.* If it refers to the female sex, it is of the "feminine gender": *doe, girl, heroine.* If it does not indicate any sex, it is called "neuter": *person, tree, book.*

Number. If a noun indicates only one, it is in the "singular number": *woman, mouse, activity.* If it indicates two or more, it is in the "plural number": *women, mice, activities.*

Grammars ordinarily devote much space to "rules" for forming the plurals of nouns. All rules that are really statements about regular formations are given in the body of this book. Other kinds of plurals are so irregular or so technical or so uncommon that they should not be spread over the pages of an elementary textbook. They include the following groups: (a) foreign plurals, like *media* and *matrices;* (b) nouns that have only a plural form, like *scissors, athletics, measles;* (c) nouns that have no plural or no plural form, such as *playfulness, sheep;* (d) plurals that are formed by a vowel change or by adding *en,* such as *feet, geese, oxen.*

A few statements about certain common plurals may occasionally be helpful.*

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*When we investigate irregular plurals, we find ourselves on an uncharted sea of ignorance and prejudice. One textbook gravely announces a rule about "most nouns ending in *o* preceded by a consonant"; the next book just as gravely announces the opposite of the rule; and both books calmly set pupils at work to form plurals *by an unknown and disputed rule!* The same statement holds for the plurals of nouns in *f.* The facts seem to be that plurals in *ves* and *oes* are gradually dying out; they are anomalous and cause confusion if emphasized; they must be tolerated, but they should not be advertised or dwelt on. Sometimes we cannot learn about plurals even from our dictionaries. A curious example is *buses.* Though one of our dictionaries says nothing about the plural and the other two give *busses,* the fact of usage is *buses;* and assurances come from the editorial rooms of all three dictionaries that in future revisions this usage will be recognized. We teachers of English had better, so far as possible, let irregular plurals alone.

(1) If a noun ends in the sound of *ch*, *s*, *sh*, *x*, or *z*, the plural is formed by adding *es: wretches, gases, ashes, axes, fezes.*

(2) A few nouns ending in *f* or *fe* have plurals in *ves: calves, elves, halves, knives, leaves, lives, loaves, selves, sheaves* (but Masefield has *sheafs*), *shelves, thieves, wives, wolves.* Nearly all the other *f* nouns, however, are, or may properly be, regular. Those that end in two *f*'s are regular, like *bluffs.* Other examples of regularity are *beliefs, chiefs, clefs, coifs, fiefs, fifes, hoofs, oafs, proofs, reefs, roofs, safes, scarfs, strifes, wharfs, waifs.*

(3) A few nouns ending in *o* preceded by a consonant have a plural in *oes: echoes, heroes, negroes, noes, potatoes, tomatoes, tornadoes, torpedoes, dominoes* (as a game). There is dictionary authority for forming every other such plural regularly—for example, *mosquitos, cargos.* (If a dictionary does not indicate a plural in *oes*, the understanding is that the plural ends in *os.*)

(4) Plurals of letters and figures are formed with an apostrophe and *s:* "the two *a*'s in *grammar*"; "the three *2*'s in our street number." (The apostrophe for a plural of a word is unnecessary and is going out of use.)

(5) The plural of proper nouns ending in *y* is usually formed without the change of *y* to *i: Marys, Henrys.*

Case. The three cases—nominative, possessive, and objective—are treated in Division I.

Parsing nouns. To parse a noun we give a list of answers to the following questions: To what class does it belong? What is its gender? Its number? Its case? For what reason is it in that case? (If it is a possessive, say, "Possessive case, possessing——" and name the noun that follows the possessive.)

Pronouns

Definition. A pronoun is a word used in place of a noun.

Antecedent. The noun or pronoun to which a pronoun refers is called its "antecedent."

Inflection. Pronouns are inflected in three ways: for gender, number, and case.

Classification. There are five classes of pronouns, which are described below in the following order: personals, demonstratives, indefinites, relatives, interrogatives.

Personals. There are three groups of personals, according as they show the person speaking (the "first person"), the person spoken to (the "second person"), or the person spoken about (the "third person"). The declension of the personal pronouns is as follows:

First Person

	SINGULAR	PLURAL
NOM.	I	we
POSS.	my or mine	our or ours
OBJ.	me	us

Second person, old

	SINGULAR	PLURAL
NOM.	thou	ye
POSS.	thy or thine	your or yours
OBJ.	thee	you or ye

Second Person

NOM.	you
POSS.	your or yours
OBJ.	you

Third Person

	SINGULAR			PLURAL
NOM.	he	she	it	they
POSS.	his	her or hers	its	their or theirs
OBJ.	him	her	it	them

Notes on certain peculiarities of personals. (a) Although *you* is used as a singular for speaking to one person, it always takes a plural verb: *you are, you have, you were.* (b) The second form of the possessives (*mine, yours,* etc.) is never used with nouns, and no noun can be understood; they are used as subjects or objects or predicate nominatives—a very peculiar and exceptional construction. (c) *You* and *they* are often used, not with reference to any particular persons, but in a vague way, of people in general: "*you* never miss the water till the well runs dry" (that is, nobody ever does miss, etc.); "*they* say the spring will be late this year" (that is, people generally say that, etc.).

For impersonal *it* and for all constructions of pronouns see Division I.

The *self* compounds. By putting *self* or *selves* with *my, our, your, him, her, it,* and *them* we form compound personal pronouns. These have two uses: (1) They are used as objects (called "reflexives") when the object is the same person or thing as the subject: "this furnace takes care of *itself*"; "don't [you] fool *yourself*." (2) They are used in apposition with a personal (called "intensives") to repeat and emphasize the personal: "she says it *herself*"; "I could do that *myself*." People who are not sure of their grammar like to use *myself* instead of a plain *I* or *me*, because the nominative and objective forms are the same. Such uses of *myself* occur in older literature, and some of them are not wrong nowadays; but usually they are meaningless and simply show a timid ignorance.

Demonstratives. The pronouns that point out are called "demonstrative." There are only two of them. They have no possessive form and no inflection for gender.

SINGULAR	this	that
PLURAL	these	those

Indefinites. Pronouns that refer to persons or things in a less definite way than the other pronouns are called "indefinites." They are indefinite in another way—that grammarians are not very well agreed as to what words should be included in this group. All the ordinary ones are in the following list: *all, another, any, anyone, both, each, either, few, many, more, most, much, neither, none, one, same, several, some, someone, such.*

A few indefinites have a possessive form (*one's, either's, other's,* and their compounds); *other* has a plural. The rest of the indefinites are not inflected.

Relatives. A pronoun that forms an adjective clause is called a "relative." The true relatives are only three—*who, which,* and *that. Who* has the objective *whom; who* and *which* have the possessive *whose.** Otherwise these relatives have no inflection.

With them has been classed *what,* a pronoun of a different sort; for it forms noun clauses: ("let me see *what you have there*") and never has an antecedent. (For *what* as equal to *that which,* see page 234 and the note.)

**Whose* as a possessive of *which* has been called improper in many grammars, but it is a fact of literature and is so recorded by recent grammars.

The *ever* compounds. *Who*, *which*, and *what* form compounds with *ever*, which are called "indefinite relatives."

Interrogatives. The pronouns that are used for asking questions (*who*, *which*, and *what*) are called "interrogatives." Questions are often indirect. In "I want to know who you are," *who* has no antecedent and is not a relative; it is an interrogative, just as it is in the direct question, "Who are you?" Other examples of interrogatives in indirect questions are: "she would not tell me *who* the visitor was"; "I inquired *what* he was doing"; "I can't find out *which* is the easiest way."

Parsing of pronouns. To parse a pronoun we give a list of answers to the following questions: To what class does it belong? What is its gender? Its person? Its number? With what antecedent does it agree? In what case is it? Why is it in that case? (Give the same reasons as for nouns.)

Adjectives

Definition. Any word that modifies a noun or a pronoun is an adjective. (Adjectives may also modify infinitives and gerunds.)

The four ways of modifying. An adjective that modifies restrictively (usually placed before the noun) is said to modify "attributively." If an adjective is set alongside the noun it modifies (usually after it and set off by commas) it is said to modify "appositively." If it serves as a predicate to describe a subject, it is called a "predicate adjective." If it serves as a predicate after an object to describe the object, it is called a "predicate objective adjective."

Classification. According to meaning adjectives are divided into the following groups:

Descriptive adjectives. Adjectives that describe nouns or pronouns are called "descriptive" (a *large* hole; a *funny* fellow; she is *proud;* it made him *happy*).

Articles. *A* and *an* are called the "indefinite articles." *The* is called the "definite article."

Pronominal adjectives. When words that may be pronouns are used as adjectives, they are called "pronominal adjectives." These may be subdivided into the same groups (except for personals) as the classes of pronouns—namely: demonstrative (*this* house, *those* shoes); indefinite (*each* person, *any* room, *some* fruit); interrogative ("*Which* hat is mine?"); relative ("I often saw him loafing, for *which* reason I refused to pay him").

Possessive adjectives.* A possessive that is not formed with an apostrophe may be called a "possessive adjective" (*his* fingers, *my* hope). Such possessives as *mine* and *yours*, which never modify nouns, are given under pronouns.

Numeral adjectives. An adjective that indicates number is called a "numeral adjective" (*seven* days, the *sixth* sentence). The numerals that show how many (like *seven*) are "cardinals"; those that show order in a series (like *sixth*) are "ordinals."

Comparison. If an adjective is not inflected, it is said to be of the "positive degree." If it shows more of a quality, by an ending *er* or by means of *more* placed before it, it is said to be of the "comparative degree." If it shows the most of a quality, by an ending *est* or by means of *most* placed before it, it is said to be of the "superlative degree."

Parsing of adjectives. To parse an adjective give (1) its class, (2) its degree, (3) the word it modifies, (4) the way in which it modifies.

Adverbs

Definition. A word which modifies any word that is not noun-like is an adverb.† (An adverb may also modify infinitives and gerunds.)

Classification. As to their meanings adverbs are classified in ten groups—and some grammars indicate still other classes.

Manner. Adverbs which show the manner of an action are by far the most numerous and common kind; they include nearly all the *ly* adverbs and such words as *well, ill, right, fast, hard, straight.*

Time: *soon, lately, then, ago.*

Place: *there, above, underneath, thirdly.*

Cause and result: *so, therefore, accordingly.*

Interrogative: *why, when, how,* etc., when they are used to ask questions.

Degree: *too, very, quite, rather, somewhat.*

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*If all possessives, both of nouns and of pronouns, were called adjectives, the classification would be logical; but to say that *day's* is a noun and *other's* is a pronoun, while *his* is an adjective, is not logical.

†Webster's grammar of 1807 limited adverbs to the words that modify verbs. Since that time adverbs have been steadily advanced to greater prominence by the grammarians.

Affirmation and negation (which simply mean that *yes* and *no* are called adverbs).

Expletive (*there* to introduce a subject which is put after the verb).

Introductory: the conversational use of *why*, *well*, and *now* to begin sentences.

Modal or sentence: such words as *perhaps*, *possibly*, *indeed*, *surely*, which indicate something like a mode of the verb, or which seem to modify the idea of the whole sentence rather than any one verb.

Comparison of adverbs. Adverbs are compared in the same ways as adjectives.

Parsing of adverbs. To parse an adverb give (1) its class, (2) its degree, (3) the word it modifies.

Prepositions

Definition. A preposition is a word that attaches some noun-like word, called its object, to some other word, and with its object forms a modifying phrase.

Prepositions are not divided into classes and have no inflection.

Parsing. To parse a preposition give its object and say what the phrase modifies.

Conjunctions

Definition. A word that joins any two elements of a sentence, and that does nothing but join,* is a conjunction. This definition shows the difference between conjunctions and prepositions or relative pronouns. A preposition is much more than a joining word, for it has an object; a relative is much more than a joining word, for it has a construction in its own clause.

Classification. There are two kinds of conjunctions, "coördinating" and "subordinating."

Coördinating conjunctions. If a conjunction joins two words or two phrases or two clauses or two sentences that are of equal rank, it is called "coördinating." The usual coördinating conjunctions are *and*, *but*, *or*, *nor*, *yet*. (For a discussion of *for*, *so*, *though*, and *while*

* It is commonly stated in grammars that a subordinating conjunction is also to some extent a modifier; but one grammarian thinks that it modifies in the subordinate clause, and another thinks that it modifies in the main clause! Hence it is safe to assume that the amount of modifying is rather slight. The question is too subtle a subject for us teachers to meddle with; for us a conjunction is a joining word.

as coördinating, see page 252.) If a pair of conjunctions work together in a coördinating way, they are called "correlatives": "*either* this *or* that," "*neither* you *nor* I," "*not only* the wood, *but also* the coal."

Subordinating conjunctions. If a conjunction joins a modifying clause to some word, it is called a "subordinating conjunction."

Parsing. To parse a conjunction give its class and say what it connects.

Interjections

Definition. A word that is used as a detached* exclamation is called an "interjection": *pshaw, ouch, gee, aha, oh.*

Interjections have no inflection and no construction in the sentence. The only parsing possible for an interjection is to say that it is used as a detached exclamation and to state what kind of emotion it expresses.

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*The *Century Dictionary* well says that interjections are not truly a part of speech. As a matter of grammar, their importance is infinitesimal. Perhaps they will some day be grouped as eccentric adverbs of a modal kind.

PART III

NOTES FOR TEACHERS

Page 1. From the beginning of the year the class should understand that the greatest single necessity for written composition is the ability to make complete sentences, and that sentence-errors will be judged with increasing severity as the year goes on. Students should understand that many good schools, all over the country, now insist on the standard that is published in *The High School Curriculum* by the State Department of Education of Minnesota: "During the last three months of the year any composition in which *any point* on the minimum list is missed should be marked a failure. During the first part of the year the same rule should be observed for the points which have been drilled upon in class up to the time of that particular composition. . . . The list of requirements has been carefully chosen with a view to what can be actually accomplished by *every* freshman." One of the minima under Grammar is as follows: "Freedom from incomplete and 'run-on' sentences. (Ex.: The weather was warm, we decided to go on a picnic.)" The Minnesota curriculum is in no way extreme or exceptional; similar recommendations could be cited from many states and cities.

Page 10. Of course a participle or an infinitive is part of the conjugation of a verb; it is a "verb form." So these verbals might, by one form of definition, be called verbs. But that statement would utterly mislead students. They learn that a verb makes a statement, that a verb and a substantive may form a sentence; they must learn that a verbal does not make a statement, that a participle and a noun do not form a sentence, that an infinitive and an adverb do not form a sentence. The distinction is not a nicety of definition; it is of vital importance in practical school work. See the *Century Dictionary* under *verb:* "Infinitives and participles are not verbs."

Page 22. *Sentence and Theme* has to take it for granted that spelling "demons" have been emphasized in the grades below and that they are merely reviewed here. Whenever that is not the case, Lessons 3, 5, and 7 should not be assigned in a lump; the words should be parceled out, a few each day, with much emphasis and review.

Page 22. The reference is to Jones's *Concrete Investigation of the Material of English Spelling.* Buckingham's data were obtained from 9000 pupils in the New York City schools; of the 50 words in his "preferred lists" *too* caused the greatest percentage of errors. The most

recent and thorough investigator is Dr. Ernest Horn, of the University of Iowa, whose tabulations are not completed; but they show "that little progress is made in spelling this word after grade 4."

Page 53. "Intransitive active" is an expression used in some grammars, and need not be quarreled with as a matter of definition. But the practical teacher must avoid it, for it perplexes young minds and makes the straight path crooked. The effective formula for the classroom is "An intransitive has no voice." Since the aim of the book is to remain non-technical, intransitive verbs are not subdivided into "complete" and "linking."

Page 88. The *of* is called a "retained" preposition; but its real function here is adverbial, and pupils should be so taught.

Page 112. "Indirect object" is variously treated by grammarians. Kittredge and Farley say, for example, that we must carefully distinguish between the very different meanings of "giving to" and "buying for"; but Whitney puts both together. The *Grammatical Nomenclature Report* (1913) insists that in "He taught me French" *me* is the direct object; yet the *Century Dictionary* (def. 5) and the *International* (def. 4) clearly show that *French* may be called the direct object. The simple plan followed in this book is best for school use, is logical, and has scholarly warrant. Whitney says that in "He paid the men" *men* is an indirect object, no direct object being expressed. This is very doubtful; certainly it is not useful in the schools. Either *wages* or *men* may be called the direct object if the other is unexpressed.

Page 146. "Active," as applied to participles, is so commonly used to include the intransitive meaning that the author has not wished to be peculiar by insisting on "intransitive participles." In his practice, however, he finds it advisable to require the same classification that is given for verbs: active, passive, or intransitive.

Page 171. Whitney in his *Essentials of English Grammar* (ed. 1899), page 217, thus comments on *They forbade us to enter:* "The infinitive is really the direct object, and the pronoun the indirect, just as in the sentence *They forbade us entrance.*" This is certainly the truth about our infinitive idioms. We do not "feel" any such construction as a Roman felt when he said *me jussit conscendere.* "Subject of the infinitive" is not an English idiom, but a Latin name. (Cf. Krapp's *Elements of English Grammar,* page 151: "Infinitives do not take subjects.") The greatest purpose in teaching English verbals is to show the pupil that they do not make statements, and so instruct him how to avoid one kind of half-sentence fault; to teach him that infinitives have subjects is to deaden the very idea that we wish to vivify. There is nothing novel about this treatment of infinitives as "always like nouns." Whitney says, section 146, "The infinitive of a verb is really a verbal noun and all its constructions are to be explained as

such." The writer has no interest in the theory, but has found by twenty-four years of practice that his treatment is useful. The "cross-breeds" definition is given by Prof. A. D. Sheffield.

Page 172. Common custom in grammars declares that an infinitive with *to* is not part of a verb-phrase—i.e., *used to enjoy* is not a verb. A similar arbitrary custom says that *ought* and *let* and *dare* do not form verb-phrases, but have infinitives as objects.

Page 205. An omitted relative may be nominative: "The love (that) there is," "the one (that) I thought you were."

Page 210. If the conjunction *that* is used after such interjected clauses, the construction is just turned about. Compare

1. which we think he will not do
2. which we think that he will not do

In (1) we may say that *we think* is interjected, but in (2) we must call *that he will not do which* a noun clause, the object of *think*. Of course (1) can be explained either way, but the "thrown-in" formula applies much more often and is by all odds best for class use.

Page 227. One common kind of substantive clause is attached to adjectives, as in "afraid that he might," "sure that you could," "surprised that he is." Since this kind of attachment is an anomaly in syntax, such clauses have been omitted from the Exercise (except in sentence 7). They may be called adverbial, though they are really felt (and grammarians so describe them) as substantive.

Page 234. For many years the writer used in his class work the formula: "Relative *what=that which;* parse the *which*." But this necessitated the subtle distinction between relative *what* (taking what I wanted) and indirect-question *what* (asking what I wanted). The simple solution presented in the text is best for the pupil.

Page 254. The *that* may be dying, just as it did in *when that, where that, if that*, etc. In March, 1917, a scholarly contributor to the *Nation* used *so* to form a closely restrictive purpose clause.

Page 275. The reason given for this rule is that such a clause is out of its natural order and that a comma makes it easier for a reader to see where the main clause begins. Until a quarter of a century ago the rule was almost universally followed, but it has been growing out of favor, and nowadays is often disregarded by periodicals in the case of a clause that is short and restrictive in meaning. There are reasons for thinking that Rule 12 may be old-fashioned a quarter of a century hence, but academic authority is still solidly in favor of it. A textbook cannot base its rules on prophecy. The only safe rule to give at present for school use is "Use the commas after all introductory adverb clauses." This book follows that rule, although in many cases the author's personal preference would have been to omit the commas.

Page 327. In the logical or theoretical sense such words as *indeed, still, however, nevertheless* do conjoin statements and may quite properly be called conjunctions. But the fact of usage is that they are punctuated quite differently from such conjunctions as *since* and *although*, and that they must have semicolons before them. This sharp and invariable distinction the schools must teach; two kinds of words must be shown to be as different as black from white; our great engine for enforcing the distinction is to insist that one kind are adverbs. For some mysterious reason the dictionaries have never made this classification; the *Century*, e. g., says that *still* is an adverb only, that *however* is both adverb and conjunction, and that *nevertheless* is a conjunction only. Yet the *Century* enters most connectives of this kind as adverbs only; the writer is following the *Century*, not striking out on any path of his own.

Page 341. The writer has heard an illiterate elderly man say, "He thought he should be able." That *should* was as natural in his speech as "I seen." Recently the writer has read President Wilson's "We would be unwilling," a grammarian's "We would like," a rhetorician's "We would be unable." Textbooks still parade "Shall you be?" and "She said she should" but the writer has found it impossible to establish in his classes the plainest "I shall" or "We should," except as an enforced and bewildering artificiality. He has therefore just hinted at the matter and left it to the discretion of each teacher in his own locality.

Page 366. Some friends of *Sentence and Theme* have felt dubious about this treatment of infinitives as "always like nouns." They ought to be reassured, however, when they learn that in the *International*, the *Century*, and the *Standard* dictionaries there is no reference to infinitives as adjectives or adverbs; our dictionaries speak of infinitives only as nouns. They assume the simple and well-known explanation used by Mätzner, Whitney, Sweet, Greenough and Kittredge, Jespersen, and many lesser grammarians—the explanation that is thus given in the *International* (see *to*, definition 4): "With the infinitive, *to* had originally the use last defined, governing the Old English dative infinitive as a verbal noun . . . ; so also now, ready *to* go, i. e., ready unto going; good *to* eat, i. e., good for eating." To say that infinitives are always like nouns is in accord with page 4 of the *Grammatical Nomenclature Report;* it is no denial of page 35, but only an extension and interpretation of what page 35 must mean if page 4 is true. See Kittredge and Farley's *Advanced English Grammar*, page 136: "This use [as a modifier] is due to the fact that the infinitive with *to* is really a prepositional phrase. Thus *eager to win* is equivalent to *eager for victory*."

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